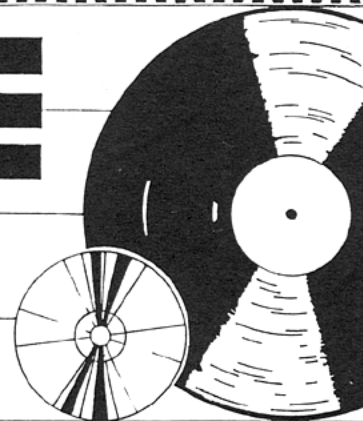
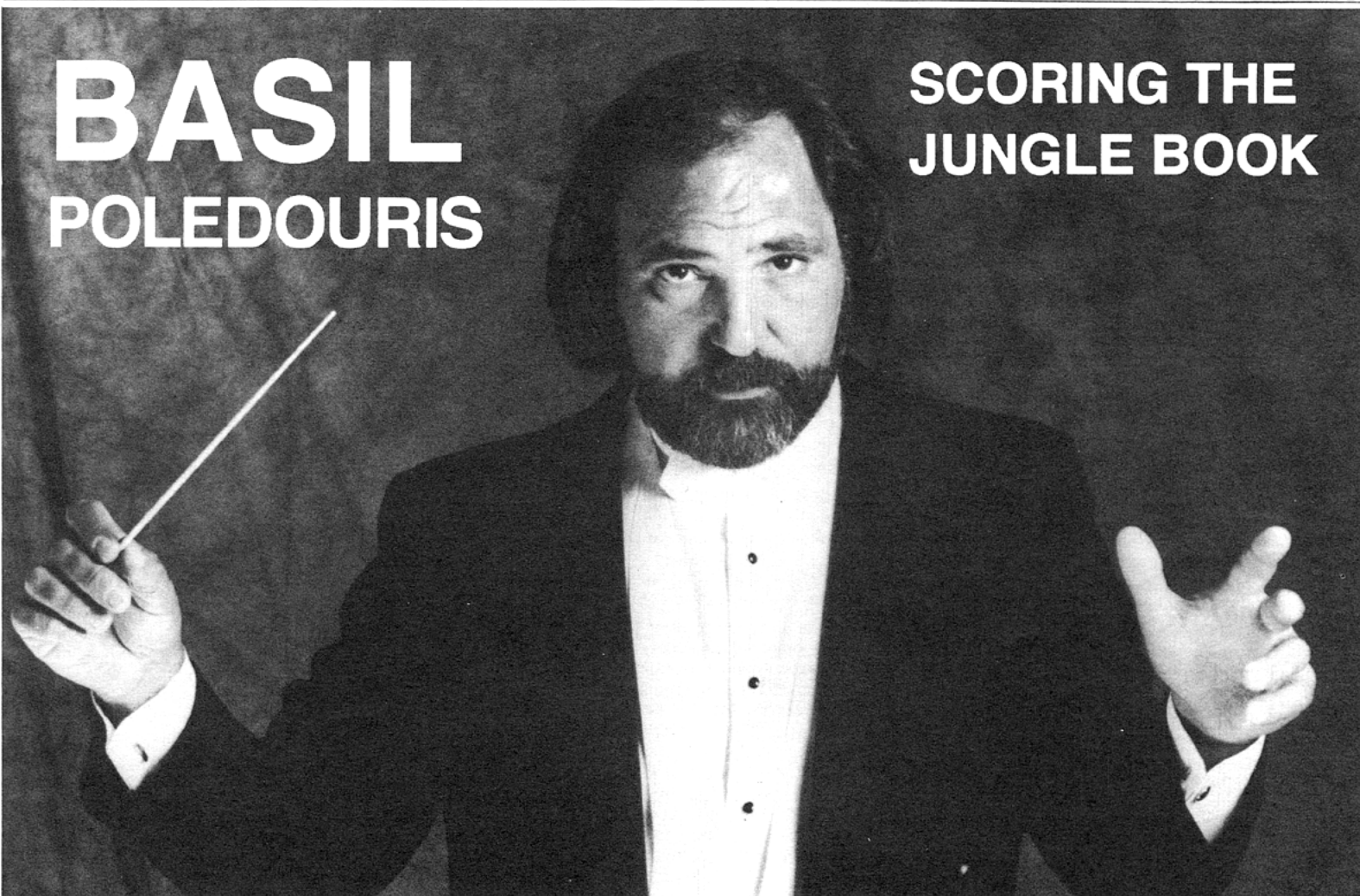


# FILM SCORE MONTHLY



**BASIL  
POLEDOURIS**

**SCORING THE  
JUNGLE BOOK**



**MUSIC FOR SAM RAIMI:**

**ALAN SILVESTRI**

***THE QUICK AND THE DEAD***

**JOE LoDUCA**

***THE EVIL DEAD, HERCULES***

**#55/56, March/April 1995 \$2.95**

- SPFM Conference Report Part 2
- McNally's Price Guide: Reviewed
- Recordman's Diary
- News on Upcoming Releases
- Reviews of New CDs
- Trading Post
- Andy's Best of '94
- Letters from Readers

**PLUS!  
THOSE SILLY  
OSCARS PT. 2**

# FILM SCORE MONTHLY

Issue #55/56, March/April 1995

**Lukas Kendall**  
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(May 15-Sept. 3, at home for summer: RFD 488, Vineyard Haven MA 02568; ph: 508-693-9116)

**Gene Hackman:** Lukas Kendall

**Ernest Borgnine:** Andy Dursin

**Helpless Passengers:** John Bender, Jeff Bond, David Coscina, Cédric Delelee, Tom DeMary, Bill Finn, Iain Herries, Andrew Lewandowski, Paul MacLean, Mike Murray, Pedro Pacheco, Harry Parkin, Dan Schweiger, Lucy Shapiro, Bob Smith, Rich Upton.

**Graphics:** William Smith, Chan Chee Kin

**The Soundtrack Handbook:** Is a free six page listing of mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write.

**How to Sequence the *You Only Live Twice* CD:** by William Powell: Capsule in Space (track 2), Title Song (1), A Drop in the Ocean (5), Fight at Kōbe Dock/Helga (3), James Bond—Astronaut (9, to 1:40), Death of Aki (6), The Wedding (8), Mountains and Sunsets (7), James Bond—Astronaut (9, after 1:40), Countdown for Blofeld (10), Bond Averts WWII (11), End Title (12). Cut 4 not in film.

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## C.O.N.T.E.N.T.S

Opening Diatribe • News and Stuff	2-4
Mail Bag: Letters from Readers	6-7
Oscar and Music Part 2	8-9
Interview: Joe LoDuca	10-11
Alan Silvestri: <i>The Quick and the Dead</i>	12
Basil Poledouris: <i>The Jungle Book</i>	13
Score: CD Reviews • Lukas's Reviews	14-17
Reader Ads	17
Andy's Best of 1994	18
SPFM Con Report 2 • Tiomkin Exhibit	20-21
Book Review • Recordman • Oddities	22-23

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Visa/MasterCard accepted for international (non-U.S.) subscribers only—these are processed through Screen Archives Entertainment, send your card #, name on card, and expiration date.

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I found out what happened to the December issue (#52)—it was never mailed! Five boxes of it were found under the desk of the ex-circulation director at Pearson Publishing, my former distributor. Apparently I was not the only one having problems with them; they've let go a lot of staff and are now doing an intensive re-organization. Whatever the case, I will remain self-distributed from now on (as Scotty said, "Fool me once, shame on you; fool me twice, shame on me") but it's nice to know I wasn't dreaming that they screwed up FSM's circulation so much.

Fortunately I kept track of who I had sent "replacement" copies of the December issue to, and those who don't have it should be receiving it along with this issue. I'm really sorry about the delay, but at least everyone entitled to #52 will get it—for a while it looked like it had been lost forever. I'm aware that some people might have already bought a copy from STAR, Intrada, Screen Archives, etc.—if you'd like, just write me and I'll extend your subscription a month to cover the extra money you spent. A receipt would be nice if you can find it.

This issue is being called "March/April" solely to get back on schedule—or rather get on schedule for the first time, I've always been behind. This way, the May issue will actually be out in May, not June. *Don't worry: this issue is only being counted as one, not two, on subscriptions.*

Due to last year's circulation problems I feel like I'm in the bad place of having a lousy reputation. Not that most small-press specialty publications don't have irregular schedules and spotty distribution, but I've always worked for consistency. Even when issues came out six weeks too late last year, I had had them ready and printed on time. Due to Pearson's errors (which they've admitted to me) there are several months' worth of readers whose subscriptions have expired, and to whom I'm sending this issue as a last ditch please-renew effort. I'm terrified of people "dropping out" and urge everybody to stick with me—these circulation problems will not happen again because I'm doing the distribution myself.

Remember: If you're missing any issues (in particular #48, August and #51, November), if you sent money to Pearson but did not have it processed, or if you have any questions about your subscription or anything else, just write me. I'll take care of everybody one-by-one if I have to.

As to the actual content of the magazine—I've been so busy with subscription stuff I haven't had enough time for editorial matters—I've got enough great material lined up that I can coast on autopilot for several months! Wait, there must be a better way to phrase that... I do have many fascinating interviews and articles received from writers everywhere and it's tough every issue to try and fit everything. Upcoming interviews include Miles Goodman, Michael Kamen, Christopher Young, Royal S. Brown and many more if we're lucky, such as John Barry. Stay tuned!

I ran out of space in my review column this issue to mention Keith and Dorie McNally's new price guide (see Bob Smith and Mike Murray's review, p. 22) and would like to say a few words about it here. It's really nice looking—the photos are gorgeous (I know how hard it is to get good shots of album covers), the opening text is informative, and the listings are useful overall. I'm not a big record collector, so I can't comment on details like Bob and Mike; I am a little suspicious of it being more like a glorified catalog for West Point Records, but I can only imagine the time and money that the McNallys put into it—actually I don't have to imagine how much money, Keith McNally told me and it was astonishing, much more than I spend on FSM. McNally

told me frankly that he could have delayed the book another six months and fixed every little inaccuracy that collectors will nitpick about, but he was already many months being schedule and felt the best thing to do was just publish the book as is and do a second edition a few years down the road. I realize the review I'm printing by Bob and Mike is exactly the kind of piece the McNallys will read and wonder why, of all the people in the world, these two had to be the ones to review their book because of course they're going to find every little error (hi Bob and Mike). Apparently there *are* quite a few errors, but I urge vinyl collectors to pick it up anyway for its production values and send corrections to the McNallys as necessary. They'll do a second edition soon enough and we'll all finally have an accurate soundtrack LP price guide.

*Cineaste* magazine just did an excellent film music supplement in their Vol. XXI, Nos. 1-2, 1995 edition (see ad, p. 19). It features a history of the Golden Age by Stephen Handzo, illustrated by many composer photographs; an excellent article on sound effects which makes me feel guilty for complaining about them so much—but I still think movies today could benefit from a less-is-more, give-and-take philosophy of using both music and effects; an interview with Ennio Morricone; a survey of film music books and magazines (including FSM); an article on movie theater sound equipment; and a provocative article by Royal S. Brown criticizing the dramatically obvious music of such composers as Steiner and Tiomkin. This is fun in that it trashes most traditional "movie music" staples—*Gone with the Wind*, Rózsa's epic scores, *Star Wars*—in favor of more sophisticated dramatic approaches as in *Laura*, *Psycho*, *Images*, etc. I urge people to check out the magazine and this article and send in your comments to the "Mail Bag."

**Best of 1994:** Even though it's now well into '95, we've put off our annual "best of last year" poll so that everybody could respond to the categories in the December issue (best score, best reissue, best label, best composer, etc.), which as mentioned above regular subscribers should either have or get with this issue. Please send your picks in within the next two weeks (i.e. immediately) to Andy Dursin, PO Box 846, Greenville RI 02828 and we'll run final results next month.

**Societies:** The Society for the Preservation of Film Music held their 13th Career Achievement Award dinner for Toru Takemitsu on March 15, 1995. A limited edition CD of Takemitsu film music was given to attendees. • The International Film Music Society is still planning an inaugural Bernard Herrmann issue for its "Journal of Film Music." For membership info, write to Bill Rosar, 112 Harvard Ave Suite 223, Claremont CA 91711. Bill Wrobel has performed on synthesizer rare Herrmann TV/radio music and is offering a tape to interested fans, write him at 4119 Shaw St, Long Beach CA 90803-1541. • As of June 1, 1995 Al Bender will step down as director of The Max Steiner Memorial Society. Operations will shift to the British branch: Brian Reeve, 1 Rotherwood Road, Potney SW15 1LA, England.

**Awards:** 1994 Grammy soundtrack winner was *Schindler's List* (John Williams). Hans Zimmer and Mark Mancina picked up various pop album awards for *The Lion King*. • British BAFTA film music nominees for 1994 were *Four Weddings and a Funeral* (Richard Rodney Bennett), *Priscilla: Queen of the Desert* (Guy Gross), *Backbeat* (Don Was) and *The Lion King* (Zimmer).

**Print Watch:** *G-Fan* is a publication of the Godzilla Society of North America, all about—Godzilla! They frequently run CD reviews. It's bimonthly, \$20 for six issues or \$4 for one issue,



send to Daikaiju Enterprises, Box 3468, Steinbach, Manitoba R0A 2A0, Canada. • Christopher Palmer's *The Composer in Hollywood* has been remaindered and is on sale for \$7.95 plus \$3 s&h from Edward R. Hamilton, Falls Village CT 06031-5000. • *Billboard* is planning a special soundtracks supplement issue some time in May. • Didier Lepretre, 14 Square des Grès #14, 91070 Bondoufle, France is hoping to start a James Horner fan club and fanzine (to be titled "Dreams to Dreams"); write if you're interested.

**TV/Radio Watch:** Alan Silvestri was on *Extra* on 2/18/95 briefly discussing the Oscars.

**Mail Order Dealers:** If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121) and Footlight Records (212-533-1572). • Georgetown Lasers is a mail order dealer desperate to unload some laserdiscs, but also selling soundtrack and cast LPs. SASE for list: PO Box 496, Georgetown CT 06829; ph: 203-544-8288.

**Promos:** Composers everywhere continue to press promotional CDs of their work, some available to collectors through the specialty shops. Richard Band has released *Film Music Over the Years* (500 copies only), mostly Full Moon scores, many previously unreleased; Lee Holdridge is supposed to be doing his music for the *Texas* mini-series, an hour's worth—the commercial CD only has one track by him; John Debney has pressed CDs of his scores to *Little Giants* and *White Fang 2*; and Alan Silvestri has released a 2CD set including excerpts from such unreleased scores as *Blown Away*, *Young Guns II*, *Predator*, *Romancing the Stone* and others.

**Laserdiscs:** The new Fox laserdisc of *The Day the Earth Stood Still* (due in June) will include a CD of the score (as previously released), adding 18 minutes of alternate theremin mixes, studio rehearsals and outtakes. In other words, you get to hear Benny Herrmann yell. • The new laserdisc of *The Brave One* has Victor Young's score isolated in stereo on a secondary audio track.

**Bootlegs:** Some clowns in England have produced *Wolfen/Deadly Blessing* (James Horner) recordable CDs—i.e. the homemade green-gold things. There doesn't seem to be enough copies for dealers to stock. • Still forthcoming from Delphi is *Lonely Are the Brave* (Goldsmith), and I hear rumors that every other collector in Germany is pressing his favorite score. There's good news in that the ICE newsletter recently reported that the copyright-expiration loophole these people are hiding under will jump from 25 to 50 years in January 1996. (Right now, it's supposedly not illegal in Germany to go and press any pre-1970 score, but it will be soon.) Expect a rash of awful boots by the end of the year as these fools flood their own undiscerning market.

**Recent Releases:** Capitol just issued CDs of the old albums to *Giant* (Dimitri Tiomkin), *A Streetcar Named Desire* (Alex North) and *True Grit* (Elmer Bernstein, the pop re-recording). • Chandos has released a new recording of Erich Wolfgang Korngold's concert works *Sursum Corda* ("Lift up Your Heart," later used in *Robin Hood*) and *Sinfonietta*. • Walt Disney was scheduled to have out on March 28th two volumes of *Classic Disney: 60 Years of Musical Magic*, enough Disney songs to down an elephant.

**Incoming:** The new Spanish Vinilo label's first release will be Bernardo Bonichi's *Moriras en chafarinas* (VCD 1001), release date TBA. • Due in April is a newly recorded CD from Philips Classics, *Heat Wave: Irving Berlin in Hollywood*. • Warner Bros. had been planning a CD of *The Wild Bunch* (1969, Jerry Fielding, album re-

recording) to coincide with the recent theatrical re-release, but it looks like they forgot or something. Hopefully it will still happen. Fielding rules. • DRG advertised in the aforementioned issue of *Cineaste* an upcoming "Ennio Morricone Masters Collection" of 275 (!) CDs from 1962 to 1989 due this spring. More info as I can get it.

### Those Wacky Record Labels

**BMG Berlin:** This label's series of new recordings of classic film music will begin with a Franz Waxman album in May (*Sayonara, Taras Bulba, Hemingway's Adventures of a Young Man, Place in the Sun*, etc.; RIAS Symphony, cond. Elmer Bernstein). A Dimitri Tiomkin CD (cond. Larry Foster) is planned for July; other releases TBA.

**Cloud Nine:** Due spring from this Silva Screen subsidiary: *Film Music of Roy Webb* (compilation, orig. tracks) and *The Three Worlds of Gulliver* (Bernard Herrmann, first CD, orig. tracks).

**DCC Compact Classics:** This audiophile label (which specializes in gold releases of classic rock reissues) will release this summer a 24 karat gold CD of *Raiders of the Lost Ark* (1981, John Williams, expanded 75 minute edition). Price will be around \$30-35 for the CD; there will also be a 2LP audiophile vinyl edition. Like Fox's *Star Wars Trilogy* box set, this will be produced by Nick Redman with liner notes by me (Lukas).

**Epic Soundtrax:** Due April 11: *500 Nations* (Peter Buffett, TV documentary). Due April 18: *The Englishman Who Went up a Hill But Came Down a Mountain* (Stephen Endelman). Pushed back to Sept. 12: *Moviola 2* (John Barry, new recording, action-adventure themes).

**Fox:** The Fox Classic Series is still pending. Due within the next couple of months: 1) *The Ghost and Mrs. Muir* (1947, 55 min.) / *A Hatful of Rain* (1957, 12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *Forever Amber* (1947, David Raksin). 4) *Anna and the King of Siam* (1946, Herrmann).

**GNP/Crescendo:** Now out is *Star Trek: Voyager* (Jay Chattaway, w/ Goldsmith theme).

**Intrada:** Due May 12 is *QBVII* (Jerry Goldsmith, TV mini-series, first CD, 1974). To be recorded April 3-5 for release later this year is *Julius Caesar* (Rózsa, 1953, 45 min.), but without the planned added suites from *The Man in Half Moon Street* (1944) and *Valley of the Kings* (1954) which will be done later in more complete versions. Intrada is a label and mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109; ph: 415-776-1333.

**Koch:** Due May is a Rózsa solo violin concert music CD; due June is a CD with Korngold's String Quartet #3 and Kreisler's Quartet in A minor (a non-film composer); due late summer is a CD of Rózsa's *Sinfonia Concertante* and *Viola Concerto* and a Malcolm Arnold chamber CD, including film score *Hobson's Choice*; due Sept. is a CD of piano concertos with *Paradine Case* (Waxman), *Hangover Square* (Herrmann), *Spellbound* (Rózsa) and an Alex North concert piece. To be scheduled is a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*). Recording in May for future release is *El Cid* (Miklós Rózsa), James Sedares conducting the New Zealand Symphony Orchestra.

**Legend & RCA OST:** Due next: *The Family/Svegliati e uccidi* (Morricone), *Face to Face/The Big Gundown* (Morricone), *Un eroe borghese* (Pino Donaggio), *\$100,000 for Ringo/Il conte Dracula* (2CD set, Bruno Nicolai).

**Marco Polo:** Due in May (possibly April) are the two Golden Age film music albums recorded last summer (*Captain Blood*, *Three Musketeers*, *Scaramouche*, *The King's Thief* on one CD, *De-*

*votion*, *Juarez*, *Gunga Din*, *Charge of the Light Brigade* on another). Recorded in Moscow to be released this fall are two horror albums: 1) *The House of Frankenstein* (Salter, Dessau), complete score. 2) *Son of Frankenstein* (Skinner), *The Wolfman* (Salter, Skinner, C. Previn) and *The Invisible Man Returns* (same), suites of approx. 20 min. each. These were reconstructed by John Morgan and conducted by Bill Stromberg.

**Milan:** Due April 11: *Born to Be Wild* (Mark Snow, song by Green Jelly). Due April 25: *The Kiss of Death* (Trevor Jones), *Stuart Saves His Family* (Marc Shaiman).

**Play It Again:** Due next: *Film Music of Roy Budd* (*Fear Is the Key*, *Soldier Blue*, others).

**Point:** Forthcoming from this Italian label: *Il deserto dei tartari* (Morricone), *D'amore si muore/Verushka* (Morricone), *Qualcuno in ascolto* (Donaggio), *A ciascuno il suo/Una questione d'onore* (Bacalov), *L'armata brancaleone/Brancaleone alle crociate* (Rustichelli).

**PolyGram:** Due June 13: *Carrington* (Michael Nyman, new film with Emma Thompson).

**Prometheus:** Tentatively expected in late April from this Belgian label is *Platoon/Salvador* (Georges Delerue, with extra *Platoon* cues).

**Rhino:** Rhino Records and Turner Entertainment have joined forces for a reissue series of pre-June 1986 MGM, pre-1950 Warner Bros. and all RKO pictures in the Turner library. This will be mostly movie musicals, with some key scores thrown in. The first releases are due April 25th: *Dr. Zhivago* (Maurice Jarre, with 30 min. previously unreleased music), *Ziegfeld Follies* and *Meet Me in St. Louis*. Upcoming albums for this summer will include *North by Northwest* (Bernard Herrmann, the original film tracks at last!), a 2CD *Wizard of Oz* set and a definitive *Gone with the Wind* release. Stay tuned!

**Silva Screen:** Due this spring from this English label are more newly recorded compilations (Paul Bateman/City of Prague Philharmonic), see last issue for film listings: *A History of Hitchcock Vol. 2*, *Classic Film Music of John Williams*, *Classic Film Music of Maurice Jarre*, *Classic Film Scores of Jerome Moross*. Also forthcoming: *An Awfully Big Adventure* (Richard Hartley).

**SLC:** Due March 22: *Akira Ifukube Vol. 5, Street Fighter* (Revell), *Richie Rich* (Silvestri), *L'orchestra, la voce* (Morricone, first CD), *Ideatto, scritto e diretto* (Morricone, first CD). Due April 21: *Rider in the Rain* (Lai), *Akira Ifukube 6, Il diavolo nell' cervello* (Morricone, first CD), *Pas-sion d'amore/La famiglia* (Trovajoli, first CD).

**Tsunami:** Now out from this German pirate label: *Fitzwilly* (Williams), *Rainmaker* (North), *More Music from Spartacus* (North, 79 min.), *Patton/Patch of Blue* (Goldsmith), *Flin-Flam Man/Studs Lonigan/Stagecoach* (Goldsmith). Due next: *The Diary of Anne Frank* (Newman), *Land of the Pharaohs* (Tiomkin), *Helen of Troy* (Steiner), *Born Free/The Knack* (Barry), *Bernard Herrmann: Cape Fear, Beneath the Ten Mile Reef and More*, and a Friedhofer compilation.

**Varèse Sarabande:** Due March 28: *Outbreak* (James Newton Howard), *Dolores Claiborne* (Danny Elfman), *Citizen X* (Randy Edelman). Due April 11: *The Underneath* (Cliff Martinez). Due May: A new Bernard Herrmann recording (Joel McNeely/Seattle Symphony; *Fahrenheit 451*, *Anna and the King of Siam*, *Man in the Gray Flannel Suit*, etc.). Due Sept.: Alex North's *A Streetcar Named Desire* (1951, cond. Jerry Goldsmith, The National Philharmonic).

**Virgin:** Forthcoming are *Rob Roy* (Carter Burwell), *Picture Bride* (Mark Adler) and *Six Days Six Nights* (Michael Nyman), all new films.

## UPCOMING MOVIES

"I'll call him back": RICHARD KRAFT

DAVID ARNOLD: *Cut Throat Island*.  
J. BARRY: *The Grass Harp, The Juror*.  
ELMER BERNSTEIN: *Canadian Bacon, Devil in a Blue Dress, The Dock of Cork* (Irish prod.), *Run of the Country, Dorothy Day*.  
TERENCE BLANCHARD: *Clockers*.  
SIMON BOSWELL: *Hackers, Lord of Illusions*.  
CARTER BURWELL: *The Tool Shed, Two Bits, Rob Roy, Journey of the August King, No Fear*.  
STANLEY CLARKE: *Panther*.  
BILL CONTI: *Tenderloins*.  
MICHAEL C. CONVERTINO: *Amelia and the King of Plants, Things to Do in Denver When You're Dead*.  
STEWART COPELAND: *Silent Fish*.  
DON DAVIS: *Goofy* (replacing a no doubt goofy Carter Burwell score).  
JOHN DEBNEY: *Getting Away with Murder, Sudden Death* (d. Hyams).  
PATRICK DOYLE: *Sense and Sensibility, A French Woman, Little Princess*.  
RANDY EDELMAN: *Dragon Heart, Tall Tale, Citizen X* (made for HBO), *While You Were Sleeping*.  
DANNY ELFMAN: *To Die For, Dolores Claiborne* (psychological thriller).  
STEPHEN ENDELMAN: *Jeffrey*.  
GEORGE FENTON: *Mary Reilly, 12 Monkeys, Heaven's Prisoner*.

ROBERT FOLK: *Ace Ventura 2, Lawnmower Man 2*.  
ELLIOT GOLDENTHAL: *Batman Forever, Voices from a Locked Room, Michael Collins*.  
JERRY GOLDSMITH: *First Knight, Congo, City Hall* (w/ Al Pacino), *Babe, The Thief of Always* (anim.).  
MILES GOODMAN: *Indian in the Cupboard, Stranger Things*.  
DAVE GRUSIN: *The Cure*.  
JAMES HORNOR: *Balto, Apollo 13, Brave Heart, Casper, Jumanji, Jade*.  
JAMES NEWTON HOWARD: *Paris Match, Restoration, Copycat*.  
ALAN HOWARTH: *Halloween 6*.  
MARK ISHAM: *Waterworld, My Posse Don't Do Homework, Last Dance*.  
MAURICE JARRE: *A Walk in the Clouds*.  
TREV. JONES: *Kiss of Death, Loch Ness*.  
M. KAMEN: *Don Juan de Marco, Circle of Friends, Mr. Harrick's Opus, Die Hard 3, Fat Tuesday, Fair Game*.  
JOHN LURIE: *Blue in the Face*.  
MARK MANCINA: *Bad Boys*.  
HUMMIE MANN: *Dracula Dead and Liking It* (new Mel Brooks film).  
MARK MCKENZIE: *Dr. Jeckyll and Mr. Hyde* (w/ Sean Young), *My Family*.  
JOEL MCNEELY: *Gold Diggers*.  
ALAN MENKEN: *Pocahontas, Hunchback/Notre Dame, Hercules* (anim.).

ENNIO MORRICONE: *Scarlet Letter*.  
DAVID NEWMAN: *Fat Chance, Dumbo Drop* (Poledouris had a scheduling conflict), *Tommy Boy*.  
RANDY NEWMAN: *Grace Under Pressure, James and the Giant Peach, Cats Can't Dance, Toy Story*.  
THOMAS NEWMAN: *Unstrung Heroes, How to Make an American Quilt, Up Close and Personal*.  
JACK NITZSCHE: *The Crossing Guard*.  
M. NYMAN: *Mesmer, Portrait of a Lady*.  
VAN DYKE PARKS: *Wild Bill*.  
BASIL POLEDOURIS: *Free Willy 2, Under Siege 2*.  
RACHEL PORTMAN: *To Wong Foo, Pyromaniacs: A Love Story, Smoke*.  
J.A.C. REDFORD: *Bye-Bye Love, A Kid in King Arthur's Court*.  
GRAEME REVELL: *The Tie That Binds, Basketball Diaries, Killer, Tank Girl, Mighty Morphin' Power Rangers: The Goddamn Movie*.  
RICHARD ROBBINS: *Jefferson in Paris*.  
J. PETER ROBINSON: *Vampire in Brooklyn* (w/ Eddie Murphy).  
CRAIG SAFAN: *Major Payne*.  
JOHN SCOTT: *Walking Thunder, The Luconia Affair, Night Watch*.  
MARC SHAIMAN: *American President, Forget Paris, Stuart Saves Family*.  
DAVID SHIRE: *One-Night Stand*.

HOWARD SHORE: *Moonlight and Valentino, Seven, White Man's Burden, Before and After*.  
ALAN SILVESTRI: *The Perez Family, Judge Dredd, Father of the Bride 2, Sergeant Bilko* (w/ Steve Martin).  
MARK SNOW: *Katie*.  
STEPHEN SONDHEIM: *La cage aux folles* (d. Nichols, songs and score).  
DAVID SPEAR: *Pentathlon*.  
DAVID STEWART: *Show Girls* (songs).  
MICHAEL WHALEN: *Men of War*.  
JOHN WILLIAMS: *Sabrina* (Sydney Pollack remake, w/ Harrison Ford).  
C. YOUNG: *Judicial Consent, Species*.  
HANS ZIMMER: *Beyond Rangoon, Nine Months, Crimson Tide, Muppet Treasure Island*.

Lukas and Andy's nightmare list of inappropriate composers for *Goldeneye* (the next Bond film, with John Barry not signed yet): Stu Phillips, J. Peter Robinson, Issac Hayes, Barry DeVorzon, Gary Chang, John Du Prez. • Richard Bellis wrote the music for Disneyland's new Indiana Jones ride, based on John Williams's themes. • Michael Kamen wrote the theme for the kiddie *Free Willy* TV show. • Jerry Goldsmith scored the *Judge Dredd* trailer, even though he's no longer signed to score the film.

## FILM MUSIC CONCERTS

from JOHN WAXMAN

**Arizona:** April 7—Tucson s.o.; *East of Eden* (Holdridge).  
**California:** April 28, 29—Pacific sym., Santa Ana; *Murder on the Orient Express* (Bennett). May 19, 20—Modesto s.o.; *Murder, She Wrote* (Addison).  
**Florida:** April 7, 8, 9, 10—Florida Sym. Pops, Boca Raton, Mancini memorial concert; *Pink Panther, Four TV Themes, Pie in the Face Polka, Peter Gunn, White Dawn, Cameo for Flute, Hataril, Hong Kong Fireworks, Romeo and Juliet, Victor/Victoria, Mr. Lucky*.  
**Illinois:** April 8—Danville s.o.; *Star Trek: The Next Generation* (Courage/Goldsmith) and *Deep Space Nine* (McCarthy), live to NASA footage.  
**Indiana:** April 26, 27—Ft Wayne Phil.; *Star Trek: Motion Picture* (Goldsmith).

**Kentucky:** April 29—Louisville; *Fahrenheit 451* (Herrmann).  
**Massachusetts:** May 13—New Bedford s.o.; *Lawrence of Arabia* (Jarre).  
**New Mexico:** April 12—New Mexico s.o. Albuquerque; *Dances with Wolves* (Barry), *Breakfast/Tiffany's* (Mancini).  
**North Carolina:** April 18, 21, 22—Raleigh s.o.; *Sons of Katie Elder, Magnificent Seven* (Bernstein), *Outlaw Josey Wales* (Fielding), *Oklahoma Crude* (Mancini), *Duel in the Sun* (Tiomkin), *The Furies, Huck Finn* (Waxman).  
**Pennsylvania:** April 21, 22—North-east Penn. s.o.; *The Best Years of Our Lives* (Friedhofer, world premiere).  
**April 29**—Pittsburgh Sym.; *Peter Gunn, Pink Panther, Baby Elephant Walk, Moon River* (Mancini).

**South Dakota:** May 6—Minot s.o.; *The Wizard of Oz* (Stohart).  
**Texas:** April 21—Trinity Univ., San Antonio; *Lonesome Dove* (Poledouris).  
**April 23**—San Antonio s.o.; *The Magnificent Seven* (Bernstein). May 12, 13—Lubbock s.o.; *Magnificent Seven*.  
**West Virginia:** April 6—Wheeling s.o.; *Magnificent Seven* (Bernstein).  
**Japan:** April 23—Shinisei Sym.; *Lawrence of Arabia* (Jarre), *Great Escape, Magnificent Seven* (Bernstein), *Terminator* (Fiedel), *Star Trek* TV theme (Courage), *Raiders March* (Williams).

A memorial concert for Christopher Palmer is being scheduled for fall '95 at the Royal Festival Hall, London. Elmer Bernstein will be the music director.

John Williams's Bassoon Concerto "The Five Sacred Trees" will premiere April 12 with the New York Philharmonic.

John Scott will write a 40-45 symphony for the town of Hartlepool, England, to premiere in October. He's already done one for Colchester, England, and will likely release these works, as well as his recent film scores, on his JOS label.

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111. • If you are interested in a concert, contact the respective orchestra's box office. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. (Note: "s.o." stands for "symphony orchestra.")

## QUESTIONS

by LUKAS KENDALL

I ran out of space for this column again because of those big ads at right. This month, let's do just the answers! It'll be cool, like *Jeopardy*:

Varèse Sarabande got its name when Varèse Records (named after composer Edgar Varèse) merged with Sarabande Records (named after the French dance) in the late '70s. The logo is just an ink blot. When Varèse does a "1000 copy only" limited edition CD Club release, that's 1000 copies, period—no more, ever. The early Masters Film Music CDs were pressed in Canada and don't say "Varèse" on them because that's the label Bob Townson originally created in his native Canada. When he joined Varèse, he began distributing his MFM CDs through their CD Club and still does so for some newer titles. And no, they still don't have a new batch of CD Club titles in development yet.

Not all the SPFM Jerry Goldsmith Tribute CDs were numbered. I suspect a lot more than 500 were pressed. There were some unnumbered copies recently sold for \$40 through mail order dealers and people have assumed those to be counterfeits.

There is some original music in *Natural Born Killers*—Richard Gibbs of Oingo Boingo fame scored the scene where Rodney Dangerfield meets his demise.

Page Cook doesn't write for *Films in Review* anymore because he died last year. Jack Smith now writes for it.

If you like soundtracks with whistling, check out any number of spaghetti western scores by Morricone, etc.

"The Gang at Avenue L and 8th Street," as thanked in the CDs to many Paramount films, refers to the Paramount music dept. Some studios don't allow their per-

sonnel to be thanked directly, this gets around that.

Mike Petersen in Halifax, Nova Scotia has an addition for Bob Smith's recent column on promo soundtracks: *One Moment in Time* is a "Special CD Sampler for the 1988 Summer Olympics" (Arista ASCD-9745, 5 tracks - 21:13) including John Williams's "Olympic Spirit."

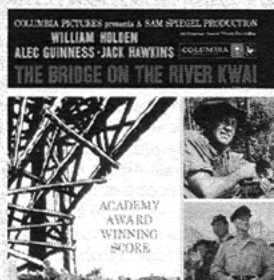
In Jeff Bond's lyrics to *100 Rifles* last issue, it should be Jim Brown, not Fred Brown ("I was getting my blandly-named black football players-turned actors confused"). Also, the lyrics are set to the slightly simpler version of the tune played in the later chase cues, not the main title version with the busy bridge.

Hummie Mann wrote the music for the AMC theater promos with the annoying film clip guy. I promise to do this column seriously next issue! Bye!

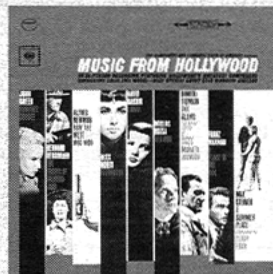
## CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of March 5 and 12, 1995

<i>Before the Rain</i>	Anastasia	London	<i>Losing Isaiah</i>	Mark Isham	Columbia
<i>Billy Madison</i>	Randy Edelman		<i>The Madness of King George</i>	George Fenton (adapt.)	Epic Soundtrax
<i>Boys on the Side</i>	David Newman	Arista (songs only)	<i>Man of the House</i>	Marc Mancina	
<i>The Brady Bunch Movie</i>	Guy Moon	Milan (songs)	<i>Muriel's Wedding</i>	Peter Best	Polygram
<i>Bye Bye, Love</i>	J.A.C. Redford	Giant	<i>Nobody's Fool</i>	Howard Shore	Milan
<i>Candyman: Farewell to Flesh</i>	Philip Glass		<i>Once Were Warriors</i>	Murray Grindley & Murray McNabb	Milan
<i>Circle of Friends</i>	Michael Kamen		<i>Outbreak</i>	James Newton Howard	Varèse Sarabande
<i>Dumb and Dumber</i>	Todd Rundgren	RCA (songs)	<i>Pulp Fiction</i>	various	MCA
<i>Exotica</i>	Mychael Danna	Varèse Sarabande	<i>The Quick and the Dead</i>	Alan Silvestri	Varèse Sarabande
<i>Hideaway</i>	Trevor Jones	TVT	<i>Red</i>	Zbigniew Preisner	Virgin
<i>Hoop Dreams</i>	Ben Sidran	MCA/GRP	<i>Roommates</i>	Elmer Bernstein	Hollywood
<i>The Hunted</i>	neither know nor care	Sony	<i>The Secret of Roan Inish</i>	Mason Daring	
<i>Just Cause</i>	James Newton Howard	Varèse Sarabande	<i>Shallow Grave</i>	Simon Boswell	
<i>Legends of the Fall</i>	James Horner	Epic Soundtrax	<i>Strawberry and Chocolate</i>	José Maria Vitier	Milan
<i>Little Women</i>	Thomas Newman	Sony Classical	<i>The Walking Dead</i>	Gary Chang	





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Tony Carty, *Internet*

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\*\*\*\* 1/2

David Hirsch, *Film Score Monthly* (next issue) • Amherst, MA

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Peter Kelly, *Silver Score KXLU* • Los Angeles, CA

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# MAIL BAG

c/o Lukas Kendall  
Box 1554, Amherst College  
Amherst MA 01002-5000

*It's here—Hornergate! Fans and foes of James Horner square off for a bloody showdown to decide which is his worst problem—stealing from other composers or stealing from himself. (I think his worst problem is writing scores which seem subtle and sophisticated but have nothing to say; they don't do anything wrong because they don't do anything.) Send in your thoughts today! But first, a little diatribe I'm overjoyed to print:*

...You've probably heard of a nasty flyer being put about by a company in Britain called Movie Boulevard, in which offensive remarks are made concerning yourself and *Film Score Monthly*. It's time to put the record straight concerning these guys. Having had the misfortune to be in their employ for a couple of years, I have seen exactly how they conduct their business. It is impossible to conceive of two people as petty, cynically deceitful and childish vindictive.

Not only do both have an irrational, pathological hatred of Jerry Goldsmith (both the man and his music), resulting in abuse, ridicule and second-class treatment for his fans (most of whom now sensibly buy elsewhere), but their business tactics are questionable to say the least. I refer to the well worn strategy of announcing mythical new releases to up their bank balance, of banking cheques irrespective of whether they can supply, of selling second-hand CDs as new, and of pretending they have certain CDs in limited quantities in order to extort large sums of money from unwitting collectors. They also bypass official importers Silva Screen for their CDs but refuse to pass the savings on to their customers, resulting in sky-high prices and profit margins of up to 60%!

The following incident encapsulates their attitude and approach: a customer sent a parcel of LPs to the shop in the hope of a P/X deal. Robert Wood, co-director and all-round nice guy decided he didn't want to buy the LPs but didn't want anyone else to have them either. He carefully repacked the records, stamped on the parcel until all were broken to bits and wrote a charming compliments slip saying he was sorry to have received the items damaged. I was there, I saw it happen and to this day I can't think of a word that adequately describes that kind of behavior.

All is not gloom and doom, however; soundtrack buyers in the U.K. are finding alternative, more genuine sources of supply and Movie B. are facing financial difficulties. There is shortly to be a new development which will mean much lower prices for collectors not wanting to use these people. In the meantime, this information is offered for the public good and should you print it, then people can at least make their purchasing decisions in light of the true facts. All I can say is—you had 'em pegged right!

Robert Allison  
22 Lincoln Ave  
Roberttown, Liversedge  
West Yorks WF15 7NH  
England

*Remember, it's only libel if it's untrue. Robert adds that since leaving Movie Boulevard he and his family have had to resort to legal means for protection against MB's hate mail and threats.*

...To bootleg, or not to bootleg, that is the question—and it's a rhetorical one. The record companies' motto is: why sell 1,000 copies of a soundtrack, when you can sell five million of a rock album? What choices to film music fans have? Maybe you know the composers well enough to ask them to dub their personal tape of a scoring session for you. Okay—next solution! You know enough recording studio big wigs and ask them to make a tape of the soundtrack for you. Okay—next solution!?

I would love to see the following ad: "Have master tape of Alfred Newman's score for *The Mark of Zorro*. Would be delighted to share with other devotees of Newman's music. Send blank tape and \$10 to cover expenses." Dream on!

Often I get cynical and wonder if anyone is really interested in the actual music, or only collecting and "possessing" certain editions, record numbers or covers. Perhaps I belong to a lunatic minority—I actually play my recordings and listen to them. If I can't find the actual recording and someone is kind enough to tape it for me, I enjoy the music just as much.

I wouldn't pay the insane asking price for *The Caine Mutiny*! It's one of Steiner's weakest scores, plus there's almost none of his music on the record—only the main title. That you can dub yourself from the video or laserdisc and get better sound quality. Or you can get the entire LOC-1013 soundtrack and more by purchasing a beautiful laserdisc copy of the film. Oh well, to each his own. (Yes, I have seen and heard the original. A "source" made a tape of it for me.)

Elizabeth Endsley  
660 W Bonita 26D  
Claremont CA 91711

*Nice to get a little sense from someone. Recordman might argue, however, that it's worth it to pick up rare albums regardless of their music so you can trade for recordings you do want to hear.*

...James Horner's biggest problem is not stealing from himself or other composers. His biggest problem is that he gets away with it. Horner has written some fantastic scores—*Krull*, *Star Trek II*, *Glory* and *Legends of the Fall*—but a great deal of them have been aided by Prokofiev, Khachaturian and Shostakovich, all without credit. How does he get away with it? Lots of practice.

You'd figure if someone had sued him for this long ago, he would have stopped by now. He hasn't. Therefore, you can conclude that no one in the industry gives a crap. It's not like there's a mob of Prokofiev fans who go to Horner's house with torches in one hand and attack dogs in the other. No one gives a shit, and Horner knows it. Soundtrack fans like myself can curse him for this practice and write nasty letters, but he's not going to lose any sleep over it. And if I was in his position, I wouldn't care what other people said about me either.

As for Horner stealing from his own scores, I don't have a problem with this. Given some of his recent efforts, I'd prefer it if he ripped off *Brainstorm* or *Cocoon*. I don't get tired of hearing his wondrous fantasy music from the early '80s. It was his best work. You don't see him constantly re-using music from *Thunderheart*, *Unlawful Entry* or *Patriot Games*; instead, he re-uses pieces from *Krull* and *Star Trek II* (both of which came out of *Battle Beyond the Stars*). I'm actually disappointed when I don't hear him use his standard four note villain motif (used in *Wolfen*, *Aliens*, *Low*, *Land Before Time*, *Project X*, etc.)

or his three note crescendo that usually denotes something explosive (*Rockeater*, *Star Trek III*, *Uncommon Valor*). These have become his trademarks, along with the now seldom-used string flutterings.

Perhaps I've been too critical of Mr. Horner. I taped an interview with him on CNN and he seems like a really nice guy (with the strangest English accent I've ever heard). Maybe his "borrowing" of other works is not his fault. Maybe the real blame should go to Horner's former orchestrator Greig McRitchie. That's it! He's the one who's at fault! Yeah, right.

Dan Ward  
18010 230th Ave NE  
Woodinville WA 98072

...Ever since I started reading FSM, I've been hearing the same crap: James Horner is a plagiarist, and/or James Horner sucks. I've got four words that'll change the minds of you *Blade Runner* worshipping weenies: *The Land Before Time*. When my mom borrowed this movie from her boss, I didn't expect much. When she asked me how it was an hour and nine minutes later, the first thing out of my mouth was "Great!" and the second was "I loved the music!" Horner's hauntingly beautiful score for the charming animated feature deserved an Oscar. As to the plagiarism issue, get off it! Horner may re-use his themes more often than Goldsmith or Williams, but he always finds good ways to keep them interesting. *Clear and Present Danger* may recycle material from *Gorky Park*, *Another 48 Hrs*, *Aliens* and *Patriot Games*, but James crafted an exciting action score regardless. I consider his re-use of his stuff fine, as long as he can plug them into a strong base (i.e. one of the sweeping themes from *A Far Off Place* in *Legends of the Fall*). Get off the guy's case!

Robert Knaus  
320 Fisher St  
Walpole MA 02081

*I was only 14 when I first saw The Land Before Time (in a theater, 1988) but even then I thought it was a sickeningly sweet piece of junk. The score is okay, until it gets into using the nauseating Diana Ross song. It's a movie about baby dinosaurs with big eyelashes already.*

...I am a member of the Goldsmith Film Music Society but nevertheless am still able to criticize (*Angie* sucks, kind of, well okay, I haven't seen the movie, but you know, I wouldn't like it). It's sad that few people notice the connection between the quality of Goldsmith's recent scores and the quality of the films they are composed for. Do bad movies deserve bad (yet efficient) scores? Can an efficient score be bad at all? Can Jerry give us another *Wind and the Lion*? (I'm sure he can, but does he want to and why not?) Let's be thankful for what we got and when in doubt sometimes, play *Planet of the Apes*, *Under Fire*, *Bandolero!* or *Legend* and forget about some of the would-be's called composers nowadays. Did you ever wonder why Chris Young doesn't get the big movies? Joe I-want-my-MTV Public would be scared to death! The average movie today calls for a simple score that does not interfere with the ever-impressive visuals. Jerry knows and, always having been one of the most versatile composers, adapts to this simplistic approach (sad, but with 30 years of success he can afford it—no excuse for Horner, he only had three good years). Chris Young develops his incredible style and gets better and better. But where does this (arguably) best and most innovative film music of today lead him?

(*Hellraiser 2*—yuck, but what a score!)

James Horner, he ran out of ideas in 1985. He will always remain in the Soundtrack Hall of Fame for giving us the "hammer" and the shakuhachi and proving you can be a success in Hollywood for over ten years without even one original idea. One of my favorite Horner scores is *Willow*; in 1987 he was already plundering wildly but still able to put his pieces of prey together. The result is one of my favorite fantasy scores—and the best example for any beginner who wants to play "tracking the origins" (Robert Schumann, Mahler, etc.). Today his abilities have deteriorated to a new-age-synthesizer-mood-wallpaper kind of "score" not even worth analyzing. That guy once composed *Krull* and *Gorky Park*—don't we all hate most those we once loved?

Wait, there's another one: Joel McNeely, the living proof that cloning has been done. That man doesn't write like Williams, he is Williams. It's like a machine. You feed it *Liberty Bell*, *Far and Away*, *Indy 3*, etc. and out comes... a slightly different *Liberty Bell*, etc. I am referring to *Iron Will* here; don't get me wrong, it's not a bad score, but he didn't steal the music, somehow they were able to clone John Williams's brain. Unfortunately the process is not perfect yet. He is only able to recycle existing scores and now and then a bit of Bruce Broughton shines through. But should cloning become perfect, could the next project please be Bernard Hermann?

Arndt Holzmeier  
Josef-Görres-Str. 45  
56179 Vallendar  
Germany

*McNeely sent me E-mail responding to criticisms of his Iron Will score. It's like we assumed: he templed the film with his music editor Curtis Roush and then got a call from Jeffrey Katzenberg about how great the temp was and how the final score should adhere to it. It was McNeely's first big feature, so despite his reservations he did as he was asked.*

*Owen Cunningham responds to a letter by Silva Screen's David Wishart way back in FSM #46/47:*

...So what if FSM is the first magazine to criticize a record company before a given recording has even been made? That's exactly the time to criticize something—before it goes too far. I adore Wishart's statement, "We realize that many film music enthusiasts are keen that more complete recordings of scores are made, but we have rarely found such projects to be commercially viable." Apparently Silva Screen is not a very effectively run institution; after all, plenty of other labels (Varèse and Intrada, for instance) have no problem staying afloat with actual soundtracks. Either Silva has poor financial planning, or else they simply like issuing crappy compilations and don't want to come out and say it.

On another topic, since there have been so many references to James Horner's ripping off Prokofiev, I decided to buy some of the violated Prokofiev works. Listening to "The Battle on Ice" from *Alexander Nevsky*, I was surprised to hear a style strongly reminiscent not of Horner, but of Danny Elfman. Take out the awesome choral stuff and the first four minutes sound like a 50-50 split between *Darkman* and *Batman Returns*.

Horner's main problem isn't ripping off other composers, it's ripping off his own work. The reason I own so few Horner scores—six—is because that's how many ideas he's come up with in 50+



movies. When he takes the time to write something new, it's usually excellent. It's just that he doesn't take the time very often. If you've heard "Playtronics Break-In" (*Sneakers*), you've heard "Garage Chase" (*The Pelican Brief*). If you've heard "Bishop's Countdown" (*Aliens*), you've heard "The Ambush" (*Clear and Present Danger*). If you've heard "Too Many Secrets" (*Sneakers*), which was in turn ripped off from *Brainstorm*, you've heard "Deleting the Evidence" (*Clear and Present Danger*). I realize that perhaps a director who has heard previous Horner works will ask him to "write something just like that." However, most other composers have ways of dealing with this type of request other than simple self-plagiarism. Come on, James. You can do better than that.

Owen T. Cunningham  
3 South Road  
Ellington CT 06029

...Here is my theory to explain the "must see the movie to appreciate the score" paradox. We like film scores for two reasons that are usually intertwined, but either one is perfectly legitimate.

The first is obviously that sometimes we just plain like the music. Simple enough, even if the movie is a turkey. We can all name scores that fit this category.

The second is that the movie itself is a kick and the score works extremely well. We want an audio "souvenir" of that amazing chemistry. Don't take this reason lightly. It's one of the best things about movies. It can lead us into discovering music we would normally not like outside the film. Morricone's early work might have never seen the light of day if he hadn't been such a terrific and unique match for the spaghetti western. *Bonnie and Clyde* turned many people on to bluegrass. *The Sting* drew our attention to Scott Joplin. It's here that you might find yourself saying, "Don't dump on this music unless you've seen the film."

Now I have a message for Mark G. So:

Q: Hey Mark! How many James Horners does it take to screw in a light bulb?

A: One, but he has to see somebody else do it first so he can copy them.

Q: Hey Mark! Why is it pointless to tell someone a James Horner joke?

A: Because they probably heard it before.

Mike "Horner-basher" Berman  
235 W 22 St Apt 20  
New York NY 10011

...I did say I'd talk about limited editions and whether they are a good idea or not [#50]; so: are they or aren't they?

If you're a record executive the answer's likely to be "You bet!" You put it out in a little amount (or say there aren't many copies available) and they'll be down at the stores like the Flash on steroids, except for one thing—real soundtracks don't sell (thank you p. 23 of FSM #48). For every *The Piano* which strikes a chord (groan, sorry) there are thousands which don't and only get noticed by people like us. Of course Vangelis had it both ways with *Blade Runner* of limited-bootleg-edition-and-eventual-legitimate-release fame, but that's another story.

I can understand smaller labels putting out limited editions if they can't afford to go any further or even get distribution, such as Screen Archives with *The Outlaw Josey Wales* (love those drums!) and *Too Late the Hero*; I don't mind that finding them is nearly impossible and that the price resembles a Milan catalog number. It's when the larger ones do it, e.g. Varese with their CD Club, that I

get pissed off—why not just give them a straight release and be done with it?

The only justification I can see for these albums is that they give you a feeling of superiority ("Hey, check out what I've got!") but you don't have to be Recordman to know that there are plenty of rare albums put out in less than 2000 copies, and they aren't all pre-1970 either. Considering what Walt Disney Records did with *The Rescuers Down Under* I feel lucky to have found a copy. Besides, I don't think soundtrack fans are into getting one over their mates where albums are concerned—at least I hope not.

None of this will make any difference to the labels: they'll still put out limited editions, and we'll still go and get them, and that's all I have to say about that.

Victor A. Field  
33 Shepherds Walk  
Neasden, London NW2 7BS  
England

...Here's a tiny story of interest: I was riding in the car with my dad and my sister, Terry; a tape I made of mainly dramatic film music was playing. My dad, a great classical music lover, would occasionally ask what was on—he could tell it was film music, but doesn't listen to it as much as I do. Then this particular piece came on. He commented that it sounded Chinese, but in a "phony" way (in the artistic sense; i.e. a Japanese artist can create a very good Norman Rockwell type painting, it will just lack some of the subtleties or authenticity of the real thing). I turned to Terry, and asked if she could identify the film, half-jokingly saying she probably saw it.

After a few more minutes, she said "*The Joy Luck Club*." I turned to my dad and said, "See, she knows what it is, since she saw the film!" Terry then said that she never saw the movie, but had read the book. That surprised me, and when I asked her how she made that deduction, Terry said in hearing the music (it was the "End Titles"), she could "see" the images come to life—it complemented Amy Tan's description of the characters and the overall ambience of the novel.

And people say they can't hear film music without having seen the movie first!

Jack H. Lee  
rain@genie.geis.com  
Cyberspace

...Just a word of praise for Randy Edelman's score for *The Mask* which will probably be forgotten due to the songs and dance numbers used in the film.

Am I alone in thinking that his theme for the mask itself is one of the most original leitmotifs in recent years and that the score has an overall hint of John Barry, especially the opening sequence, sounding like Barry's finale from *The Black Hole*? It would be interesting to know what the film was temp tracked with.

Edelman's music is one of the better scores of '94 and one worthy of an Academy Award nomination, but I suppose at Oscar time it, along with Mancina's *Speed*, will be overlooked.

Stephen Harris  
36 Warilda Ave  
Engadine, NSW 2233  
Australia

You suppose right. As far as I know, the film was temped up the kazoo with Danny Elfman. (I liked the score in the film.)

...Please spare us the pop psychology excursion into the relationship between teenage angst and film music (dependency) [#50]. It is bad enough that our narcissistic culture has a need to psycholo-

gize every behavioral tick without subjecting our appreciation of film music to this kind of (reductionist) analysis.

Within such a frame is it not a short step to concluding that film music devotees Doug Fake, John Fitzpatrick, Nick Redman, John Lasher, Craig Spaulding and Luc Van de Ven (sorry, I can't think of a female superstar in this male-dominated domain) are maladapted ("uncomfortable in their own skins") males who are "incomplete" ("haven't grown up yet"), apparently dysfunctionally "acting-out" a "Peter Pan syndrome" (without taking note of those of us of the pre-*Star Wars* generation who list film music among our enthusiasms)? Absurd, isn't it!

This is not to suggest that (social) psychology does not have anything to offer in enhancing our understanding of film music and human consciousness (the works of the Frankfurt School and Kathryn Kalinak's *Settling the Score* provide ample evidence supporting such a relationship). I have often wondered what the impact on a person's temperament is of sustained listening to film scores with their many mood and situational shifts.

I concur with a remark made by Elmer Bernstein in the '70s to the effect that good film music ("soaring line," "strong musical statement") can help the listener get in touch with her/his emotions, despite the dehumanizing and "unemotional" ways of our cultural experiences.

The link between affect, film music and society that Bernstein suggests is an important one, often commented upon by our most successful film composers. It is a case not only of film music mirroring, or suggesting, an emotional response (for which there can be no universal code) but also of emotions, mediated by personal and societal expectations influencing musical form. People are hungry to experience real feelings. This can be seen in a changing perception of the medium by which most of us listen to music. There has recently been a resurgence of listening to analog vinyl, rather than digitized recordings, including among the young who have known nothing but digital. Analog recordings are seen as "warm," whereas digital formats (the currently dominant medium) are "cold." Nick Redman, if I understood him correctly in a recent interview in *Soundtrack!*, hinted at a similar point when he drew reference to listening to analog recordings, i.e. the Fox classic scores and their accompanying hiss. This change is a statement in favor of some kind of emotional experience that counters the alienating "unemotional ways," to use Bernstein's phrase, of the dominant culture among sub-groups within the younger population.

In recent film scores, too, after a considerable period of fallow, characterized by electronic drones and thick orchestration to mask the absence of musical substance, we have seen greater principles in the writing of film music. Some scores have truly become more operatic. Bernstein has certainly continued his career-long commitment to these ideas in recent scores such as *The Age of Innocence*, *The Cemetery Club* and *The Good Son*. Other major composers reflect this trend as well. Goldsmith's folk-derived "Gayle's Theme" from *The River Wild* is a cue I often turn to for introspection and relaxation. In the film, it perfectly captures Gayle's inner state of mind, her troubled marriage, and the repose she finds on the water. Wonderful! This desire for music that has feeling is reflected, too, in the music of newcomers such as Rachel Portman (*The Joy*

*Luck Club* and *Sirens*). This idea can also go some distance in helping us to understand renewed interest in the thematically strong scores of the Golden Age, I would suggest, in order to offset the cybernetic changes in our society.

Canadian film critic and scholar Peter Harcourt has characterized our culture as "spiritually empty" and "relentlessly cute" (I note the success of *The Lion King*). It is within this trivial context that the many moods of film music—an-guish, compassion, despair, energy, fear, power, love and hate... (words often chosen for cue titles, incidentally)—function. Pursuit of this aesthetic, I believe, would provide a more fruitful avenue for analysis and debate in FSM.

As to the assertion that film music has "anti-Establishment" overtones in the followers it attracts, I find this dubious. I do not consider listening to film music an act of rebellion. I also listen to Enya, Loreena McKennitt and much classical repertoire. But film music is my passion. (I suspect that this, too, has something to do with another social relationship. As mass entertainment, movies were readily available to me, but concert halls were not, given my childhood in a rural location. It was at the movies that I first heard [and loved] good music. This kind of opportunity is now changing since many rural cinemas are being closed, as a cost-cutting measure, which leads to another question: To what extent is listening to film music an urban activity?)

In fact, film music is very much related to the Establishment. Max Steiner used to complain about producers constraining the full expression of his talent by insisting upon the incorporation of popular melodies into his scores (recall that he initially resisted the use of "As Time Goes By" in *Casablanca*) because these would be instantly recognizable to audiences. When Rózsa, in *Double Indemnity*, challenged the use of neo-Romanticisms prevalent in most scores at the time, through the use of dissonance and non-linear motifs, he was hauled on the carpet by the studio brass. In contemporary terms, temp tracks have produced a product that is often bland, imitative, and unoriginal in its pandering to what is an acceptable (commercial) symbiosis of music and image. In other words, each of these examples implies that strong, creative composers run up against a wall of commercialism and conformity, defined by a conservative Hollywood Establishment and their notion of what constitutes acceptable film scoring.

The wonder is that so much good music gets written despite the constraints. The examples of *Crisis* (Rózsa), *Cobweb* (Rosenman), *To Kill a Mockingbird* (Bernstein), *Hud* (Bernstein again), *Planet of the Apes* (Goldsmith), *Images* (Williams), much of Alex North's work with its unique voice, and *Alien* (Goldenthal) that have broken out of the creative straitjacket of conformity have been all too rare. I see it as a commentary on the kind of personal integrity that many of these composers possess.

My recording of Paul Misraki's *Stress* (cue titles: Stress, Horror, Suspense, War...) just finished. Time to end this.

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This is probably the only letter this issue to make serious, adult points, but I can't help saying—please don't send in letters this long! I just have to edit them—the MacIntosh mouse is mightier than the pen. See you next issue!

# MUSIC AND OSCAR: An Uneasy Alliance

by RICH UPTON, PART 2 OF 2

Continuing our examples from last issue of inappropriate and inconsistent Oscar happenings...

• In 1981, the Best Song winner was "Arthur's Theme (Best That You Can Do)" from *Arthur*. The winners were Burt Bacharach, Carole Bayer Sager, Christopher Cross, and Peter Allen, whose only contribution was the phrase, "When you get caught between the moon and New York City...." For those 11 words, Peter Allen has the same number of Oscars as Jerry Goldsmith, and one more Oscar than many unrecognized (or underrecognized) veteran composers like David Raksin.<sup>5</sup> Similarly, when *The Last Emperor* won Best Score in 1987, three composers accepted: Ryuichi Sakamoto, who wrote most of the score; David Byrne, who also wrote a substantial amount of music for the film; and Cong Su, who wrote one short piece called "Lunch." All of their Oscars carry the same weight. In 1985, *The Color Purple* was nominated for Best Score even though 19 (later 13) names originally appeared on the ballot as composers. Arthur Hamilton of the Academy's music committee says that if *The Color Purple* were submitted today, it would be ineligible. Oscars should be given to one composer who does the whole job, Hamilton says, "otherwise you're going to give a guy a statuette for doing six minutes of film work. I think that's unfair." But Cong Su still has an Oscar.

• In 1941, Jerome Kern and Oscar Hammerstein II won the Best Song Oscar for "The Last Time I Saw Paris." The Academy ostensibly only accepts songs for nomination if they were written specifically for a film, and this one had not been; it was published the year before. The writers of the losing songs questioned this win, as did Kern himself, who had voted for "Blues in the Night," and who heard of the win on his radio at home.<sup>6</sup> In 1984, Stevie Wonder won an Oscar for the song "I Just Called to Say I Love You." The Academy almost withdrew this from nomination when they discovered it had been written some years before and pulled out of mothballs for *The Woman in Red*. But Wonder, obviously less modest and self-effacing than Kern, argued that the song had been largely reworked and should be considered new. The Academy, once again demonstrating its inability to stick to its guns, agreed. (See last issue again, paragraph 7.)<sup>7</sup>

• "Best Song" is always a category of controversy, and some feel it should be abolished altogether. In 1978, Fred Ebb and Larry Grossman wrote a special number for the Oscar telecast called "Oscar's Only Human," which paid tribute to eligible songs that were not nominated. The music branch balked, and lyricist Marilyn Bergman spoke for them, saying, "What that piece of material doesn't consider is that perhaps the Academy was correct in overlooking the songs. Perhaps they didn't make distinguished contributions to the dramatic structure of the movie." Right. "Stayin' Alive" made no dramatic contribution to *Saturday Night Fever*, but "I Just Called to Say I Love You" did to *The Woman in Red*.

Since the studios were responsible for nominations between 1938 and 1945, the Academy cannot be held accountable for omissions during that time. But to highlight the absurdity of the Academy's attitude, consider just a small sampling of eligible songs that were not nominated when the Academy members were voting, including

*I Only Have Eyes for You, I'm in the Mood for Love, I Won't Dance, Easy to Love, Let's Face the Music and Dance, A Fine Romance, A Foggy*

*Day, Hooray for Hollywood, I've Got My Love to Keep Me Warm, In the Still of the Night, Nice Work if You Can Get It, September in the Rain, They All Laughed, Too Marvelous for Words, You Make Me Feel So Young, Time After Time, Silver Bells, Make 'em Laugh, No Two People, That's Entertainment!, It's Not for Me to Say, To Sir, with Love and New York, New York.*

There are dozens more, representing talent like George Gershwin, Cole Porter, Frank Loesser, Jerome Kern, Oscar Hammerstein II, Jule Styne, Harold Arlen, Johnny Mercer, Jerry Lieber & Mike Stoller, Irving Berlin, Sammy Cahn, Andre Previn, Alan Jay Lerner & Frederick Loewe, Neil Sedaka, John Lennon & Paul McCartney, Cy Coleman, Elmer Bernstein, Marvin Hamlisch, John Kander & Fred Ebb, Johnny Mandel, Bob Dylan, the Bee Gees, Gordon Lightfoot, Paul Simon, David Bowie, Burt Bacharach and on and on. "Make 'em Laugh" contributed nothing to *Singin' in the Rain*? "To Sir, with Love" had no dramatic effect in that film?

## Oscar Throws a Party

There is much about the Academy's way of doing things that leaves it open to ridicule, and for pure laughs, the next best thing to reading the rules and changes in Oscar's charter is watching the Awards presentations themselves. The Marx Brothers were never so funny. To wit:

• In 1946, Sam Goldwyn accepted the Best Picture award for *The Best Years of Our Lives*. In an effort to acknowledge Hoagy Carmichael's contributions as an actor and songwriter, he concluded his remarks by saying, "And last, but not least, I'd like to thank Hugo Carmichael." In 1951, Carmichael won a Best Song Oscar for "In the Cool, Cool, Cool of the Evening," opening his acceptance speech with the correction, "They made a mistake. As I remember in former presentations, the name is Hugo."

• 1952 was a prime year for the Song-Oscar Sitcom, thanks to the comedy team of Walt Disney and Alfred Newman. Responsible for announcing all the music awards, Disney turned nominated song "Am I in Love?" into "I Am in Love!" pronounced Miklós Rózsa's name "Miklos Rosca," and couldn't manage but part of "Dimitri Tiomkin." Disney announced Newman as Best Scoring of a Musical winner, then stepped aside for his partner's solo spot. Newman set his Oscar on the podium, made his speech, and walked off without his statuette. Still, they were both topped in 1966 by the perpetually casual Dean Martin, doing Best Song honors. He announced "Georgy Girl" as "Gregory Girl," and said of the Johnny Mandel/Paul Francis Webster song, "A Time for Love," "Four guys wrote this last one." He then requested the envelope with the eloquent query, "Now, you got a letter for me or something?"

• Dimitri Tiomkin opened his 1954 Best Dramatic Score Oscar speech (for *The High and the Mighty*) with the words, "I would like to thank my colleagues: Brahms, Bach, Beethoven, Richard Strauss—" whereupon the audience began laughing and applauding. But this was no standup routine. Tiomkin was dead serious; he was expressing his respect for the composers who most influenced him. Perhaps he should have realized that following Bob Hope and Bing Crosby cracking wise was not truly conducive to a solemn break in the proceedings. Tiomkin said that other composers spoke to him on Awards night and chewed him out for "having cast accusation and ridicule on our profession." Sadly, it's hard to be a straight man at the Oscars.

• Tiomkin continued his bit in the cause of professional ridicule in 1960, engaging in a feud with songwriter Sammy Cahn. In 1954, Tiomkin was bent out of shape because his theme song

from *The High and the Mighty* would not be eligible, as the lyrics had been removed from the picture right after the preview. Submitting to Tiomkin's pleas, the studio made one print of the film with lyrics, and showed that print in one Los Angeles theater. This was good enough for the Academy, who then deemed the song eligible. In a 1960 interview with Joe Hyams of the Los Angeles Times, the endearingly modest Cahn spoke out against Tiomkin's behavior:

"The reason I've become so avidly competitive this year is that Tiomkin has made it a fight for life. Have you noticed what he's been doing with the ads and interviews and cocktail parties? The feud between Tiomkin and me began the year he wrote the theme music for *The High and the Mighty*. It would have been better if he had just gracefully accepted the fact that my song for the year, 'Three Coins in the Fountain,' was better, and let it go at that. Tiomkin has stimulated a virus that has infected every branch of the music industry."

That year, Cahn's song, "The Second Time Around" (written with James Van Heusen) was up against Tiomkin's song, "The Green Leaves of Summer" (written with Paul Francis Webster). Both lost.

• The writer who displaced Sammy Hatfield and Dimitri McCoy in 1960 was Manos Hadjidakis, for *Never on Sunday*. When Hadjidakis's name was announced, no one got up to accept, leaving presenter Steve Allen to ad lib, "I guess he won't be here until Sunday." The next day, Academy President Valentine Davies announced that French producer Raoul Levy "knew he was to accept any awards given *Never on Sunday*, and we have no idea why he didn't." Levy countered, "Nobody told me I was supposed to accept." Jayne Meadows, Steve Allen's wife and co-presenter, eventually sent the statuette to Hadjidakis.

• When Sylvester Stallone took the stage to present the Best Actor Oscar in 1977, he was accompanied by an orchestral excerpt from Bill Conti's "Gonna Fly Now (Theme from *Rocky*)," about which he remarked, "Catchy tune."

• In 1968, the five nominated songs were performed by the damndest combination of talent you ever saw. No songs were sung by the original performers. Nothing unusual about Frank Sinatra singing "Star!" or Abbey Lincoln doing "For Love of Ivy," but quirky Jose Feliciano performing "Windmills of Your Mind" was a step out of the ordinary, as was Aretha Franklin doing a Barbra Streisand turn with "Funny Girl." But the real trip into the twilight zone was "Chitty Chitty Bang Bang." Instead of bringing out Dick Van Dyke to do the song, it was deemed more suited to the talents of those dynamic songbirds Ingrid Bergman, Sidney Poitier and Paula Kelly, with the UCLA Marching Band thrown in for good measure. 1973 was another good year for the casting director. Peggy Lee sang "The Way We Were," and common sense ended there. "All That Love Went to Waste" was done by Dyan Cannon (surely you have all of her albums), and Telly Savalas croaked his way through "Nice to Be Around." The biggest embarrassments of the evening were Connie Stevens trying to act ballsy for "Live and Let Die," and Jodie Foster (!) and Johnnie Whittaker (remember *Family Affair*?) wading hip-deep in saccharine through "Love." Who decides these things?

• In 1969, Lionel Newman accepted the Oscar for Scoring of a Musical with these unforgettable words: "Lennie Hayton couldn't make it tonight, but I'm sure he's just as gassed as I am. Thanks to Ernest Lehman for being so goddamn beautifully difficult, and the Fox Sound Department and the wonderful orchestra. I don't know what



the hell I'm saying...." Columnist Army Archerd commented, "Lionel Newman didn't disappoint his many pals in the industry who know his usual salty language, but on Oscar night, Lionel?"

• Bette Midler was the star of the 1981 Oscars. Awarding the Best Song Oscar, Midler said she held no grudge against the Academy for not voting her an Oscar for *The Rose*, saying "My heart is as big as the sky and I have a mind that retains absolutely nothing. This is the Oscars. We have to be dignified, as dignified as humanly possible," at which point she grabbed her breasts and hoisted. She accurately described Best Original Song as "a song that was actually written for the picture, and not just some piece of junk the producer found in the piano bench," then unceremoniously trashed every nominee except her personal favorite. It was somewhat reminiscent of, albeit much funnier than, Barbra Streisand's remarks after awarding the Best Song Oscar to "Talk to the Animals" in 1967. When reporters later asked about her noticeable indifference, she said, "Quite honestly, I don't think any of the nominated songs were worthy of an Oscar, so I couldn't pretend any excitement I couldn't feel."

• Sammy Davis, Jr. was, for several years, a perennial favorite at the Oscar telecasts. His wardrobe and appearance epitomized Bad Taste in the '60s, and watching him was like opening a time capsule. In 1967, Davis was called upon to sing the nominated song, "Talk to the Animals." Dressed in his standard Nehru jacket and love beads, teetering on shoes with insanely high heels, his performance of this innocent little number was embellished with his own contributions of such timeless phrases as "Sock it to me, baby!" and "Here come de judge, here come de judge!" When the song won, Davis accepted for Leslie Bricusse in a mock-English accent: "It's absolutely mahvelous! It's supah!" In 1971, Davis was one of the emcees. Flashing a peace sign and displaying his peace symbol necklace as he entered, he enthused, "It's such a gas to be backstage and to follow on the podium my man, Alan King!" He then introduced "my man, Isaac Hayes" to sing a nominated song. When Hayes was finished with his literate and touching "Theme from *Shaft*," Davis jumped up and down, yelling, "Isn't that heavy!"

• The 1988 Oscar telecast opened with what its director, Allan Carr, touted as "the most magical 15 minutes in television history." The opening number, featuring an ersatz Snow White flitting among the visibly embarrassed celebrities en route to the stage, actually became the most excruciating 15 minutes in television history. Once on stage, Ms. White engaged in a duet with actor Rob Lowe, about whose vocal talents the less said the better. The audience was then treated to a rousing rendition of "I've Got a Lovely Bunch of Coconuts" by that ever-popular singer's singer Merv Griffin, who then proceeded to introduce a number of older actors ranging from legendary to simply over-the-hill. (The highlight was seeing Cyd Charisse's legs, which still looked great!) Then Snow and Lowe returned to bring the number to an overblown—but very welcome—conclusion. Disney sued the Academy for unauthorized use of the *Snow White* character, then dropped the suit when the Academy agreed never again to show the production number. This means that if you missed it on Oscar night, you will never see it again! If anyone you know happened to catch it on videotape and offers to show it to you, just say you have something more fun to do... like pouring molten lava in your eyes.

• When Madonna was engaged to sing Stephen Sondheim's "Sooner or Later" from 1990's *Dick Tracy* at the awards presentation (it won), a mechanical apparatus was installed (at a cost of

about \$16,000, according to Bill Conti, who directed the orchestra) to make a microphone come up out of the floor in front of Madonna. The night of the show, the microphone made no appearance because, as Conti puts it, "the man who was supposed to hit the button did not hit the button." The camera moved in to a close-up of Madonna while an assistant director ran out on stage to give her a hand-held microphone.<sup>8</sup>

• For the 1993 Oscar telecast, the Best Score nominees were presented in a medley as background to a performance by 16 principal dancers from eight international ballet companies, choreographed by Debbie Allen. The choreography had nothing to do with anything and did, in fact, distract one's attention away from the music.

### Is Bigger Better?

Maurice Jarre, still struggling to master the English language, accepted his second Oscar in 1965, for *Doctor Zhivago*, with the words, "It's the second time I get this big thing," thus assigning the same importance to the statuette as one might give a doorstop. It may be the best acceptance speech to date.

The Oscar statuette is described as "a stalwart man standing on a reel of film and holding a crusader's sword." Perhaps he could use the sword to do some bodily harm to the music branch....

Oscar is ailing. He is less credible, less important and less awe-inspiring than he once was. He needs a complete overhaul, which he is not likely to get. The concept behind the Academy Awards is a good one: to give official recognition to excellence in the motion picture industry. Unfortunately, the actual execution falls short of this goal. One can only hope that Oscar will one day clean up his act and start doing his job. But if things stay the same as they are, and if Fellini was right about Oscar being the "supreme prize," one shudders to imagine what comes in second.

### Notes:

5 In 1944, Darryl Zanuck was responsible for a \$5 million-plus biography of Woodrow Wilson called *Wilson*. It did well at the box office, but was not living up to its publicity ("Wilson: The Most Important Event in Fifty Years of Motion Picture Entertainment"). Zanuck was under a great deal of pressure to make this film successful. 20th Century Fox nominated David Raksin's score for *Laura* that year, then withdrew the nomination the next day because Zanuck wanted *Wilson* to be the Best Score nominee. This is a perfect example of studio politics overtaking quality. *Laura* would have been a shoo-in, while *Wilson* stood no chance. *Wilson* won five Oscars, but music wasn't among them.

6 *Daily Variety* assumed that the same extras who had voted an Oscar for "Sweet Leilani" were again combining what the Academy perceived as tin ears, poor taste and lack of judgment, and were responsible for voting in "The Last Time I Saw Paris."

7 At least the Academy read its own rules when they refused to consider Wonder's two songs from *Jungle Fever* for nomination because they were "not clearly audible" in the film. They held their ground even when Motown Records publicly lambasted the Academy for disqualifying their artist.

8 Conti also tells a story of being in the orchestra pit one year, listening to the onstage activity through headphones which generated static just as he heard the words, "The winner is—." He turned around to the first row of spectators and said, "Who won?" They told him, and he yelled the proper cue to the musicians.

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### OSCAR'S PRESENT DAY FAVORITES:

Pedro Pacheco compiled this list of Academy favorites, considering all music categories and counting three points for a win, one point for just a nomination. There are many composers of the past who would place on it (Newman, Rózsa, Tiomkin, etc.), but this lists only alive and active musicians—the late Henry Mancini is included because Pedro sent this in last year. While composers like Williams, Goldsmith and Bernstein deserve recognition for outstanding scores in all genres, you can see how some composers (Barry, Jarre, Menken) have lucked out in the types of films they've scored, while others (Legrand, Hamlisch, Bacharach) have just been popular tunesmiths. Ennio Morricone has done more for the art of film music than "Bond '77" Marvin Hamlisch, but only has four nominations and no wins; many others are equally unrecognized.

1. **John Williams**, 41 points. Oscars: 5: *Jaws* (1975), *Star Wars* (1977), *E.T.* (1982), *Schindler's List* (1993); Adaptation: *Fiddler on the Roof* (1971). Nominations: 26: *The Reivers* (1969), *Images*, *Poseidon Adventure* (1972), *Cinderella Liberty* (1973), *Towering Inferno* (1974), *Close Encounters of the Third Kind* (1977), *Superman* (1978), *Empire Strikes Back* (1980), *Raiders of the Lost Ark* (1981), *Return of the Jedi* (1983), *Indiana Jones and the Temple of Doom*, *The River* (1984), *Empire of the Sun*, *Witches of Eastwick* (1987), *Accidental Tourist* (1988), *Born on the Fourth of July*, *Indiana Jones and the Last Crusade* (1989), *Home Alone* (1990), *JFK* (1991); Original Song: "Nice to Be Around" from *Cinderella Liberty* (1973, with Paul Williams), "If We Were in Love" from *Yes, Giorgio* (1982, with Alan and Marilyn Bergman), "Somewhere in My Memory" from *Home Alone* (1990, with Leslie Bricusse), "When You're Alone" from *Hook* (1991, with Bricusse); Adaptation: *Valley of the Dolls* (1967), *Goodbye Mr. Chips* (1969, with Bricusse), *Tom Sawyer* (1973, with Richard and Robert Sherman).

2. **Alan Menken**, 23 points. Oscars: 6: *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992); Original Song: "Under the Sea" from *The Little Mermaid* (1989, with Howard Ashman), "Beauty and the Beast" from same (1991, with Ashman), "A Whole New World" from *Aladdin* (1992, with Tim Rice). Nominations: 5: Original Song: "Mean Green Mother from Outer Space" from *Little Shop of Horrors* (1986, with Ashman), "Kiss the Girl" from *Little Mermaid* (1989, with Ashman), "Belle" and "Be Our Guest" from *Beauty and the Beast* (1991, with Ashman), "A Friend Like Me" from *Aladdin* (1992, with Ashman).

3. **Henry Mancini**, 23 points. Oscars: 4: *Breakfast at Tiffany's* (1961); Original Song: "Moon River" from *Breakfast at Tiffany's* (1961, with Johnny Mercer), "Days of Wine and Roses" (1962, with Mercer); Original Song Score: *Victor/Victoria* (1982, with Leslie Bricusse). Nominations: 12: *The Pink Panther* (1964), *I Girasoli* (1970), *10* (1979); Original Song: "Bachelor in Paradise" (1961, with Mack David), "Charade" (1963, with Mercer), "Dear Heart" (1964, with Jay Livingston and Ray Evans), "All His Children" from *Sometimes a Great Notion* (1971, with Alan and Marilyn Bergman), "Come to Me" from *The Pink Panther Strikes Again* (1976, with Don Black), "It's Easy to Say" from *10* (1979, with Robert Wells), "Life in a Looking Glass" from *That's Life* (1986, with Bricusse); Adaptation: *The Glenn Miller Story* (1954, with Joseph Gershenson), *Darling Lili* (1970, with Mercer).

4. **Jerry Goldsmith**, 18 points. Oscars: 1: *The Omen* (1976). Nominations: 15: *Freud* (1962), *A Patch of Blue* (1965), *The Sand Pebbles* (1966), *Planet of the Apes* (1968), *Patton* (1970), *Papillon* (1973), *Chinatown* (1974), *The Wind and the Lion* (1975), *The Boys from Brazil* (1978), *Star Trek: The Motion Picture* (1979), *Polytechnic* (1982), *Under Fire* (1983), *Hoosiers* (1986), *Basic Instinct* (1992); Original Song: "Ave Satani" from *The Omen* (1976).

5. **John Barry**, 17 points. Oscars: 5: *Born Free* (1966), *Lion in Winter* (1968), *Out of Africa* (1985), *Dances with Wolves* (1990); Original Song: "Born Free" from same (1966, with Don Black). Nominations: 2: *Mary, Queen of Scots* (1971), *Chaplin* (1992).

6. **Marvin Hamlisch**, 17 points. Oscars: 3: *The Way We Were* (1973); Original Song: "The Way We Were" (1973, with Alan and Marilyn Bergman); Adaptation: *The Sting* (1973). Nominations: 8: *The Spy Who Loved Me* (1977), *Sophie's Choice* (1982); Original Song: "Life Is What You Make of It" from *Kotch* (1971, with Johnny Mercer), "Nobody Does It Better"

from *The Spy Who Loved Me* (1977, with Carole Bayer Sager), "The Last Time I Felt Like This" from *Same Time, Next Year* (1978, with the Bergmans), "Through the Eyes of Love" from *Castles of Ice* (1979, with Sager), "Surprise, Surprise" from *A Chorus Line* (1985, with Edward Kleban), "The Girl Who Used to Be Me" from *Shirley Valentine* (1989, with the Bergmans).

**7. Michel Legrand, 16 points.** Oscars: 3: *Summer of '42* (1971); Original Song: "The Windmills of Your Mind" from *The Thomas Crown Affair* (1968, with Alan and Marilyn Bergman); Adaptation: *Yentl* (1983, with the Bergmans). Nominations: 7: *The Thomas Crown Affair* (1968); Original Song: "What Are You Doing the Rest of Your Life?" from *The Happy Ending* (1969, with the Bergmans), "How Do You Keep the Music Playing?" from *Best Friends* (1982, with the Bergmans), "Papa, Can You Hear Me?" and "The Way He Makes Me Feel" from *Yentl* (1983, with the Berg-

mans); Adaptation: *Les parapluies de Cherbourg* (1965, with Jacques Demy), *The Thomas Crown Affair* (1968, with Demy). [In 1965, Legrand was evidently nominated for *Les parapluies de Cherbourg* in both the "Best Music Score (Substantially Original)" and "Best Musical Score (Adaptation or Treatment)" categories.]

**8. Maurice Jarre, 15 points.** Oscars: 3: *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965), *A Passage to India* (1984). Nominations: 6: *Mohammed, Messenger of God* (1977), *Witness* (1985), *Gorillas in the Mist* (1988), *Ghost* (1990); Original Song: "Marmalade, Molasses and Honey" from *Life and Times of Judge Roy Bean* (1972, with Alan and Marilyn Bergman); Adaptation: *Les dimanches de ville d'Avray* (1963).

**9. Elmer Bernstein, 15 points.** Oscars: 1: *Thoroughly Modern Millie* (1967). Nominations: 12: *Man with the Golden Arm* (1955), *The Magnificent Seven* (1960), *Summer and Smoke* (1961), *To Kill a Mocking-*

*bird* (1962), *Hawaii* (1966), *The Age of Innocence* (1993); Original Song: "Walk on the Wild Side" from same (1962, with Mack David), "My Wishing Doll" from *Hawaii* (1966, with Mack David), "True Grit" from same (1969, with Don Black), "Wherever Love Takes Me" from *Gold* (1974, with Black); Adaptation: *Return of the Seven* (1966), *Trading Places* (1983).

**10. Burt Bacharach, 11 points.** Oscars: 3: *Butch Cassidy and the Sundance Kid* (1969); Original Song: "Raindrops Keep Fallin' on My Head" from *Butch Cassidy* (1969, with Hal David), "Best That You Can Do" from *Arthur* (1981, with Carole Bayer Sager, Christopher Cross and Peter Allen). Nominations: 2: Original Song: "Alfie" from same (1966), "The Look of Love" from *Casino Royale* (1967, both with David).

If you're a freak and need a complete list of Best Score nominations, I do have one available. Send \$1 to cover xerox and postage to me, Lukas, address on p. 2. \*

# JOE LoDUCA

## FROM JEEP/EAGLE TO THE EVIL DEAD

Interview by ANDY DURSIN

Horror fans would be the first to recognize Joe LoDuca's name in the opening credits of one of his projects. Coming from a jazz background, the composer began his film scoring career on Sam Raimi's 1982 horror cult classic *The Evil Dead*, from which stemmed work on a number of genre films, including Raimi's super-offbeat *Crime-Wave* (1985), the superior 1987 sequel *Evil Dead 2*, *Moontrap* (1989, starring Bruce Campbell and a non-Chekov Walter Koenig), *Necronomicon* (1993) and the third *Evil Dead* film, *Army of Darkness* (1993). What will surprise many is that LoDuca has also been involved with a number of non-genre TV movies (most recently *Fighting for My Daughter*, an ABC telefilm that ran in early January) and made-for-cable specials (HBO's *Comedy Jam*), in addition to being an award-winning composer of TV/radio commercials. He's worked for Jeep/Eagle, Bell Atlantic, Kmart, Lincoln/Mercury and others, winning eight Emmys in the process. He continues to base himself in his home state of Michigan and is currently working on the Universal syndicated TV series *The Adventures of Hercules*, executive-produced by Sam Raimi and Robert Tapert.

Joe and I talked on December 20, 1994, and I would like to thank him for taking time out of the Christmas rush to discuss his diverse projects. Varèse Sarabande hopes to release an album of *Hercules* music sometime in 1995.

**Andy Dursin:** My first question is the standard "how did you become involved in film scoring," and how your musical upbringing played a part in the beginning of your composing career...

**JLD:** It just so happens that the first score I ever did was for Sam Raimi, and it was *The Evil Dead*. I had been pursuing life as a young musician in New York for a while, kind of living to play my two gigs a month in a Greenwich Village jazz club. I was also studying with some musicians out there, as well as studying privately with teachers at universities in Manhattan. I moved back to Michigan and was just beginning to concertize other classical guitarists, and I had also gotten some grants from the Arts Council of Michigan to compose. In addition, I was producing demos for a female vocalist, and the man who was producing the vocalists was involved in filmmaking. From very early on, he was involved with Sam and Rob [Tapert, Sam Raimi's friend and producing colleague] in helping to put

some money together for an independent horror feature called *The Evil Dead*.

So, we were all eventually introduced, and the reason we were introduced was because the producer had previously told me, "You know, Joe, you're really good at this music thing. What do you want to do when you grow up?" Never having really thought of it before, I said "I think I'd be pretty good at writing music for film," and that casual remark ended up changing my life. I was introduced to Sam and Rob, and I really got a kick out of scoring *The Evil Dead*. I wasn't necessarily a horror film buff at all, but in the horror genre, the music is contemporary, and can be as wild and crazy as you want it to be.

So it was a really crude effort on all of our parts, but it kind of worked! I had five out-of-tune string players, one of the first synthesizers, a percussionist friend bang on some stuff, and we just made a film score.

**AD:** I was about to ask what the recording conditions were in scoring the original *Evil Dead*...

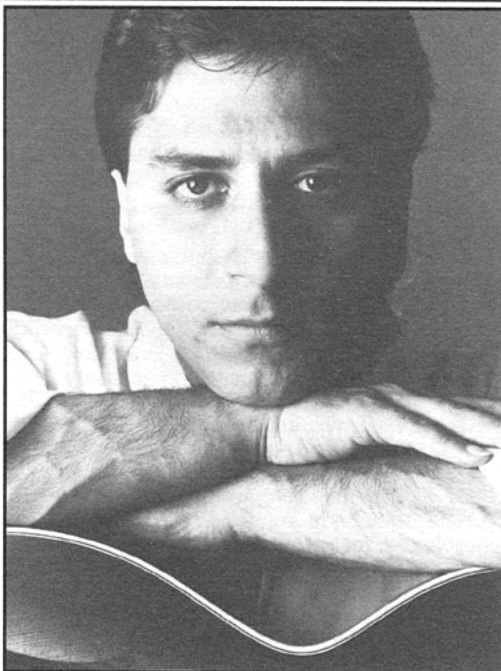
**JLD:** Well, we recorded it in a little attic film studio, and we literally had five string players, and kind of had this gnarly string quartet sound that was supplemented by some synth and a lot of percussion that I played, as well as prepared piano and very early synthesizer things—basically just anything that we could get our hands on to make scary noises.

Later, when I saw the music on the screen, I said to myself, "I like this, and I really like doing this." So, even though I continued to perform and have a jazz band for quite a few years after that, it just sort of happened that I was having a much easier time getting these type of [film] commissions than trying to be the leader of a jazz band going broke. The very first piece I wrote for television was a piece for a talk show; it was the first thing I had done and it won two Emmys.

So the handwriting was on the wall that this was something I wanted to look more into. But, I have continued to live in Michigan, even though, at this point, I suppose I'm technically bi-coastal for the amount of time I spend out there. However, my residence and family is here.

**AD:** What has been your relationship working with Sam Raimi, Rob Tapert and Bruce Campbell on the *Evil Dead* films...

**JLD:** What's great about it is that we all came up together. Success hasn't changed or spoiled them, and they're just as enthusiastic as they used to be. They're maybe a little wiser about how the business end of it works, but they're still like big kids in a candy store—they love [making films], and so it's great being around them.



Sam just has this wild visual sense—these amazing images he gets on film. Bruce has incredible energy and stamina like no one I've ever seen. Rob keeps a million things going at once in the same direction, and it's impressive.

**AD:** When making the original *Evil Dead*, did you ever think that this project was going to lead to something bigger down the road for you and everyone else making it?

**JLD:** I enjoyed doing it, and I enjoyed the people I was working with, but I never in a million years thought of what would happen next. From what I gather, the film cost very little to make, and it made \$40 million worldwide...

**AD:** Did that surprising financial success happen instantaneously?

**JLD:** The fact that it became a cult hit, and was recognized as being something original—even in a low-budget kind of way—did happen nearly immediately. The fact that it was picked up overseas and did well took a little while to build up steam. You know, the Science Fiction channel showed it on Halloween, and the film was made in 1982, so I guess it has some sort of staying power also, for those who follow the genre.

**AD:** On the third *Evil Dead* film, *Army of Darkness*, extensive re-editing and re-shooting took place, and your "Time Traveler" cue from the original conclusion was removed from the finished product, which featured an entirely new ending. [Note: That track is included on Varèse's soundtrack album, and the original ending—with Ash sleeping too long and waking up in a post-apocalyptic future—is included on the Towa Vid-



eo Japanese import laserdisc, curiously retitled Captain Supermarket: Evil Dead III. ] I was curious as to your thoughts on the refilmed ending...

**JLD:** I think the idea was for the film to end on a lighter note, have you leave the theater smiling.

**AD:** The classic "Hail to the king, baby" line...

**JLD:** It's the perfect way to end it.

**AD:** Do you think there'll be another one?

**JLD:** Oh gosh, I don't know. I'd say "never say never." It's all in the mind of Sam and Ivan [Raimi, Sam's brother and co-scripter of *Army of Darkness*].

**AD:** Danny Elfman wrote the "March of the Dead" theme for the film [recorded with the Seattle Symphony; LoDuca's music was recorded in Utah, contrary to the album credits]. I was curious as to how that situation worked.

**JLD:** You know, I really don't know, but I think he was in before I was on the picture. I don't know, [but] it makes for a great montage.

**AD:** It seemed to at least work extremely well with your score and fit perfectly with the film.

**JLD:** Yeah. You know, it was not hard to figure out. We were in epic territory, on well-trodden ground, so we might as well have fun doing it. For me, the choir was a kick, [using] members of the Mormon Tabernacle Choir. My favorite piece is the anthem for the Army of Darkness, "God Save Us." So it was fun, because we also had all the other wacky themes—the jigs, the comedy scenes, the '50s sci-fi nod from the "Klaatu barada Nikto" representation in the script.

The one thing that Sam and I have always agreed upon, even when higher powers had not, was that the score is dead serious. If you want to crack a joke, that's great, but the score should always be serious. The bigger and more serious the music is, the more entertaining the film becomes.

**AD:** What is your whole scoring process like?

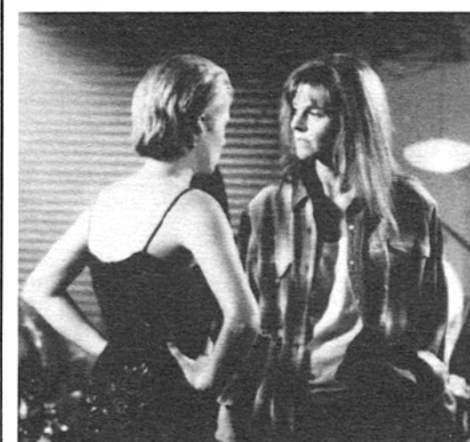
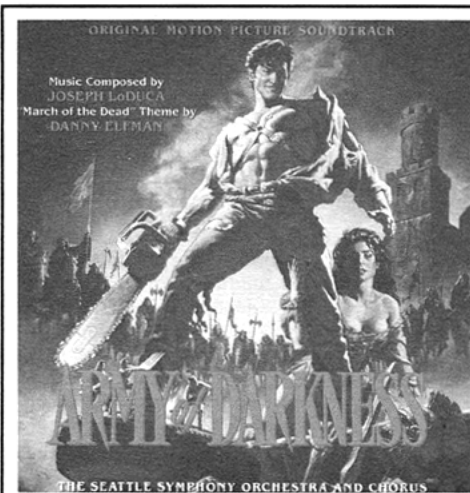
**JLD:** I try to stick with that, and then, of course, see what the director has in mind since it's his story and his point-of-view. At that point, I assess where the important musical revelations are in the story, and try to attack those head-on, be it in the form of important scenes or particular themes. Then, it's up to the subconscious to take over and put it all together.

This latest TV-film [*Fighting for My Daughter*, which aired on ABC January 9th] was real interesting in that I transported a whole recording studio to Los Angeles, and was away from all sorts of normal influences since the buttons were all in a different place. So, I had to develop a different technique just to get the sounds. This film is about three generations of women, and I found out, about three-quarters of the way through the score, that I was writing every cue in three, and I was using a three-note motif for the whole thing. It was real interesting to see the multiples of three occurring throughout the score, and to watch it happen.

**AD:** Fangoria magazine named you Composer of the Year this past year. You have done a number of diverse projects, but do you ever worry about being typecast as strictly a horror composer?

**JLD:** Well, *Hercules* is big and epic, but it's not horror. It's adventure and action, and he goes to worlds that never existed. This allows me one week to use Armenian music, the next week it's Japanese, and all kinds of interesting ethnic drumming in between.

What has been nice about the TV scores I've done is that they've all been contemporary, not horror films. I've done a thriller, an action-adventure on the Rio Grande, and *Fighting for My Daughter* is a real edgy contemporary score with a lot of interesting source music—grunge,



**Top:** Groovy! **Above:** Two women staring at each other in the LoDuca-scored ABC TV movie, *Fighting for My Daughter*.

techno, rave—that we actually produced as well. It's not a genre story at all.

One of the reasons why I decided to stay and have a base in Michigan is because, when I decide to retire from performing, there's a huge advertising market here with the big three auto companies and all, and I've done very well writing commercials. It's really great. Today, I was in Chicago and I did an a capella men's gospel thing for a spot on NBA rookie Grant Hill. I used a young 12 year-old singer of Stevie Wonder-quality who just knocked my socks off.

So, for those folks who only follow my film projects—and it's admittedly very hard following commercial composers—I've done every kind of music imaginable, and it's been really great that way. My diet has been quite varied, it's just that when I've been called to the orchestral arena, it's often been to do big horror scores. So I don't really feel like I've been running anything into the ground.

**AD:** When I heard that *Hercules* was coming back to TV, I immediately thought of those Steve Reeves things I'd watch on a local UHF station's "Creature-Double Feature" Saturday matinee. I was surprised at how the creators of this version found a tone that's straight but not too serious, campy but not overtly ridiculous. What have your impressions been about the program?

**JLD:** First of all, I like the program a lot. I think for what they're producing on a TV budget, the production value is nothing short of amazing, and they do it by shooting in New Zealand, integrating live-action models with CGI effects, getting quite a value for the dollar for the sets.

Of course, New Zealand looks beautiful, but what it has to do with *Hercules* and Greek mythology is virtually nothing! [laughs] But it

doesn't really matter—this is, for all practical purposes, *Star Trek*. You have stories that have a moral and a theme, and also the big action and fantasy aspects for those that crave that end of it. You also have a very likable Herc who women love. The demographic was supposed to be 11-14 year-olds, but you'd be surprised at who's actually watching this show. I think it's pretty unique, since it doesn't look like anything out there, and it's certainly tremendous fun for me.

**AD:** It's a big, full orchestral score, unlike most television efforts that use drab electronics. How was the decision reached to provide a full orchestral sound on a TV program?

**JLD:** The orchestral experience that's happened with *Hercules* is unheard of in having a large orchestra for television in this day and age. One of the ways we've accomplished it is by creating a library that gets re-used. Rather than doing all the score with a medium or small orchestra like on the old *Star Trek* fight scenes where you'd say "I think that was a French horn there all by itself," we go for the bang-for-the-buck approach by writing less music that can be incorporated into a library. One sea monster one week is as good as the next's... that was the way I had to devise a plan for using a large orchestra and get support for doing it. So we have chorus and full orchestra, all on a syndicated television show.

**AD:** How have you adjusted your time-frame to fit the confines of a television program?

**JLD:** It's a TV schedule, so it's very fast and loose. Getting cues to the dub mix has been quite a challenge. At first, I was doing it with overnight mail, and lately the schedule has been so tight that we've been sending them digitally down the phone lines to get them there.

**AD:** Has technology advanced to the point that working in Michigan is not a handicap for you?

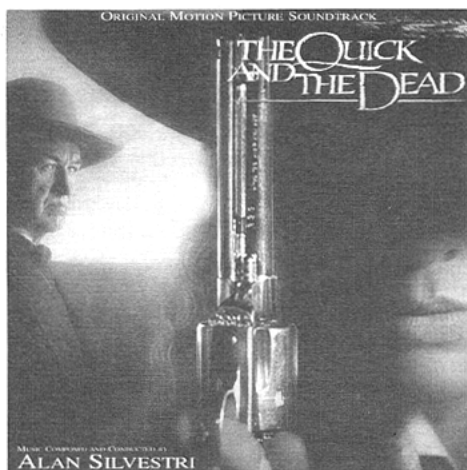
**JLD:** It's very, very hard to develop the pursuit of being an A-list composer being in a place like Michigan, although there are some A-list composers who live in New York, which is in the same time zone, for all practical purposes.

So... I'm holding out. I think it's a matter of developing quality relationships with people who really trust you, your instincts, and your communication together. Once that's established, it really doesn't matter where you write. It really doesn't. On *Army of Darkness*, I'd write a cue and call Sam up and say, "here, this is what it's gonna sound like," or send it over on a videotape when there's that sort of time. I think that on that film I did mock-ups of everything, so that there were really no surprises on the scoring stage.

So, it can be done by traveling, it can be done by commuting—it's just a question of meeting interesting people to work with, and developing a rapport with them. I've met a lot of them right here in Michigan.

**AD:** Looking at all of your projects and achievements, you've been involved with several different forms of music and media. What has been the most fulfilling aspect of your musical career?

**JLD:** I guess it would be to work with people who trust your instincts enough to really let you go out on a limb and see what you bring back. Very often when you have that kind of support, what you bring back is very gratifying. If you write music, there's nothing more exciting than going crazy for three weeks and writing music for orchestra, and then getting it played back in your face... after all that revving up of the turbine engine, getting that creative flow going, having 70 or 80 guys playing your music, there's nothing like it in the world. After a while making music with synthesizers gets a little tedious. Music is intended to be made with people for people. •



## ALAN SILVESTRI SCORING THE QUICK & THE DEAD

Interview by DANIEL SCHWEIGER

Alan Silvestri again? That's right, despite the fact that the hot composer was our Oct. '94 cover story, Daniel Schweiger did this interview with him on 1/22/95. Silvestri's latest score is for Sam Raimi's *The Quick and the Dead*, a rousing mix of action, suspense and Morricone spaghetti western homage. (Joe LoDuca, Raimi's regular composer, didn't score it because the decision was out of Raimi's hands; the first composer, Trevor Jones, departed before writing a note.) -LK

**Daniel Schweiger:** People who were familiar with your work on action films like *Predator* and *Romancing the Stone* were surprised by the melodic quality of *Forrest Gump*. It almost seemed like your style had come out of nowhere.

**Alan Silvestri:** There's my sound, and there's my style. People can say I use strong rhythms after hearing scores like *The Abyss* and *Shattered*. Very often in a heavy action film, you're writing music for the body as much as anything else, very high, kinetic rhythms which my percussive approach lends itself to. Whatever the case, I would say that my music isn't shy. But *Forrest Gump*'s score wasn't percussive, because the film didn't call for it. And when I write a score, I take my marching orders from the movie. So it's not surprising that the scores for *Predator* and *Forrest Gump* came out the way they did. I'd done melodic work in previous scores, but none requiring the sheer amount that *Gump* did. It was a very quiet, poignant and emotional film. My interaction with a film is very conversational. I'll listen to what the movie has to say, then I'll write a score that helps the picture communicate to an audience. That music reflects my voice, world view and life experiences, as well as my interest in the film's story areas. That's why I can appear to have a "sound" from score to score.

**DS:** The *Quick and the Dead* returns you to action, but now it's following *Forrest Gump*. Your score seems to be more melodic because of that.

**AS:** I'm further down the road, so I've responded to *The Quick and the Dead* differently than my last western score, for *Young Guns II*. One would always hope that you learn throughout life. It's been about 25 years since I've done my first film, and I think I'm always looking for a more precise and effective way to express my music. I hope that I continue to respond to films differently as my emotional life expands.

**DS:** What was it like to work with Sam Raimi?

**AS:** Sam has Bob Zemeckis's gift for inspiring people. You really feel that he makes choices and stands behind them. Sam had to go through a lot of pain and agony to pick me, because like any big budget filmmaker, he's in a desperate situation. There's a tremendous investment in him from the studio, and Sam only does one movie every couple of years. *The Quick and the Dead* was a big part of his life, and it was a remarkable event for Sam to hand it over to a composer he didn't know. You've got to remember that directors don't really hear the full score until they've bought it and are at the scoring stage. So it's like an arranged marriage. You're meeting your bride on the altar. The husband and wife have never really seen each other, and now they're getting married! Sam really impressed me because he didn't make me feel like I had to second guess him. There's almost no director who does that, and it was the unique characteristic that made it great to work with him. Sam's trust in me never wavered, and that lets a composer take risks for the better. Sam's confidence helped me to find music for *The Quick and the Dead* that was a little less ordinary and a little less safe. I think he did a fantastic job with a very difficult picture; I don't think anyone else could have made *The Quick and the Dead*.

**DS:** How did you discuss what direction the score would go in?

**AS:** Sam and I agreed that although the movie had some funny and stylistic stretches in it, the last thing *The Quick and the Dead* needed was to be looked upon as a spoof. If the score made fun of the movie, then it would lose credibility during its serious second half. There would be no justification for inviting the audience to feel anything for the characters. So instead of apologizing for the film's stylism, Sam and I needed to develop a level of trust and emotional integrity with the audience. I saw *The Quick and the Dead* as an American samurai movie. The story wasn't just about revenge, it was also about atonement. Sharon Stone didn't have to kill the bad guy strictly out of revenge, as much as she needed to correct a balance in the world that Herod's evil had upset. Then you look at the town she rides into. Redemption is a small, dusty place in nowhere-ville. And in this little town, a Greek tragedy unfolds. There's a father pitted against his son, and people who are suppressed by this evil despot. Then all of these would-be heroes come to Redemption to demonstrate their superior abilities, and test which one of them will be judged as the finest specimen. So there are all these great archetypes inherent to *The Quick and the Dead*, and they needed to be approached seriously with music. That isn't to say I didn't pay homage to any number of different musical styles, and it was always because the film could carry them. Those thematic homages gave the film a relaxed confidence. Like a human being, the music can be very funny at one moment, and then tragic in the next breath.

**DS:** Tell me about those homages.

**AS:** We've got an associate history as a film-going and television-watching society, and music can conjure those visual elements. We know what horror movie and detective scores are supposed to sound like. *Roger Rabbit* had a '40s film noir feel, which called for a *Maltese Falcon* type of soundtrack to spice up the film's ambience. You've also got a different melodic approach for each film genre. Westerns can use "Spaghetti" music, or a style that's appropriate for John Ford's "High Country" westerns. For *The Quick and the Dead*, I used a couple of funny flute whistles to portray an Indian gunfighter, and had a guitar that could have come from *Bonanza*. Some of *The Quick and the Dead*'s rhyth-

mic and driving themes play like music from a gladiator movie. But that's what's really happening in this picture. I saw the outlaws as gladiators. Guns are their armor, and they're fighting to the death in an arena called Redemption. Film music is fun to address with those kind of archetypes. There's very little method involved in composing for them.

**DS:** Your main "gladiator" opponent for the Best Score Oscar is *The Lion King*. The Academy voters often confuse a film's memorable songs with its score, which is often only adequate. But do you think that might work to your favor with *Forrest Gump*, since its song album did so well?

**AS:** I don't understand the Oscar dynamics well enough to "fight" for one. You're talking about sheer awards instead of putting food on the table, and I don't consider myself a "gladiator" in that case. I don't know what my weapons or opponent's strengths are. And I've been on all sides of the scenario where people become confused between a film's songs and its score. I've been nominated at the Golden Globes tonight, which tells me that I'm one of five entities out there who's being brought to this event. But I'm at a complete loss as to how the voters decide which one of us is the best. If I were to win, it would be fantastic. And if I don't, it means I won't have to get up and talk. So I'm a winner no matter what happens, and that's the kind of fight I like!

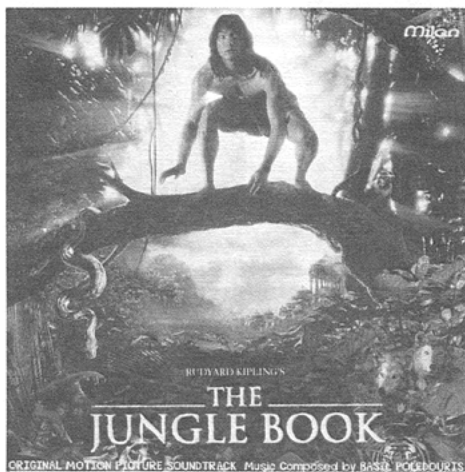
**DS:** You're at a point where you can pick and choose your films. Do you want to go back to scoring action pictures like *Ricochet*, or continue to compose melodic scores like *Forrest Gump*?

**AS:** If you're around long enough and continue to grow and work, then it makes sense that my professional life will continue to expand. I've been around for 25 years, and I guess this is how it works. But my life isn't about film scoring. It's just something I do as part of my life. Everyone has to develop their own equation to find out what's meaningful for them, and my collaborative process isn't about scoring the best films in the world. I'm more interested in doing movies with good people, because my threshold for spending time with people I don't like is almost down to zero. I'll just spark to someone I want to work with, and that plays a big part in my decision to do a film. I get "asked out" by directors who are attracted to my work, and that's really important. I will not dismiss any film as out of hand. I'll just have to see where I am that day, what's going on with the movie, and who's doing it. Then I'll make the decision at that point.

**DS:** Would you like all of your soundtracks to be popular outside of their films like *Forrest Gump*?

**AS:** I'm a film composer, and the last thing I'd want to be guilty of is inflicting a style of music on a film that conflicts with what it really needs. So I'm not interested in only doing films that have big melodies and themes that can live outside of the film. What I like is writing music that helps a picture work. If I had to look at movies in terms of a chain, then filmgoers are the director's audience, and I'm playing for the director. That's the person who sits in the studio when I first conduct my score, and they're questioning if my music will help their movie. If it does, I've given a good performance. If it doesn't, then that score will never be heard by a theatrical audience. So I have no illusions about Hollywood's food chain. I need to continue to write effective music for every kind of film. In some cases, it might be a big thematic soundtrack like *Forrest Gump*, or it might be this gnashing "music with muscles" for a movie like *The Quick and the Dead*. That's a lot of fun too, because it's the music's dialogue with a film that's exciting to me.





## BASIL POLEDOURIS SCORING THE JUNGLE BOOK

Interview by PAUL ANDREW MacLEAN

Basil Poledouris has long been a master at writing music that evokes fantasy, exoticism and action-adventure. This made him the perfect choice for Disney's new version of *The Jungle Book*, and the resultant score is unsurprisingly one of 1994's best. While the traditional elements of adventure and fantasy remain, the film mixes in subtle but poignant statements about colonial tyranny and environmentalism, resulting in a new and very different take on the story. Poledouris's score weaves these different elements together, infusing the film with excitement and romance, the kind of which is not felt—or heard—often enough in movies these days.

Interviewed January 23, 1995, the composer related his experiences working on the film and meeting its various artistic and logistical challenges. My thanks to Basil once again for generously availing himself for this interview.

**Paul Andrew MacLean:** How did you come to be involved with *The Jungle Book*?

**Basil Poledouris:** It was an interesting set of circumstances. Jerry Goldsmith had been set to do it originally, and I think what happened was that *Jungle Book*'s schedule had been pushed back; the post-production was taking longer than they had anticipated, and Jerry had commitments to another film. So, I suppose I got it by default. That sort of thing happens a lot in Hollywood. Schedules jam-up sometimes. [Goldsmith was just coming off of his rushed, three-and-a-half week rescore of *The River Wild*, and didn't want to tackle a 90 minute score immediately afterwards that had to be done just as fast. -LK]

**PAM:** A number of sequences, particularly in the beginning of the film have no dialogue, with music providing the dominant voice. In what ways did this influence your approach?

**BP:** I knew it had to be highly thematic. It is very difficult to drag just underscore along for 20 minutes, also it had to set up the characters. I think the music points out who's who. Very much the same way that writing introduces the characters in the film, I think the music did that too, by setting the place, the mood, and the period of the film, which is the late 1800s.

The first reel or two of a film, the first 20 minutes, is a very difficult time for the audience, because they're making the transition from getting out of their car, sitting down in the theater, and thinking about "where did I put the popcorn"

and "did I drop the car keys?"—all as the movie is starting. The first ten minutes of a film are absolutely essential to letting an audience know what kind of world they are entering, musically.

**PAM:** Did the lack of dialogue in early scenes permit you a greater freedom of expression?

**BP:** The ear can only assimilate so much, and if you've got a melody and dialogue running loudly, they are obviously going to fight each other. If there is no dialogue, you can't just put up musical wallpaper and expect it to hold anyone's attention. In such an instance you can't pad. The absence of dialogue allowed me to speak more fully about what was happening on screen.

**PAM:** Although set in India, the score was not conspicuously ethnic, i.e. no sitar, tambura, etc. Did you feel an ethnic sound was inappropriate?

**BP:** It was not so much inappropriate as it was superfluous. What the director, Stephen Sommers wanted was a large, orchestral action-adventure score, and once you start getting into serious Indian ragas and ceremonial music, it becomes very difficult to use them in a dramatic way. The real obvious, stereotypical way to do it would have been to use only the rhythm instruments, which I did, somewhat, throughout the score. However it was unlike what I did for *On Deadly Ground*, where I used authentic Eskimo drums and patterns and chanting. Such an approach for *Jungle Book* seemed to be out of character with the request for more of an action-adventure Romantic type film score.

**PAM:** Did you ever feel any burden that your music would be compared to Miklós Rózsa's original, or to Disney's musical version?

**BP:** No. Frankly I don't remember the Rózsa score, although I know it's on his list of favorites. When the original came out in 1942, even I wasn't born then, and it wasn't high on my list of films when I was a young man. I asked the director if he wanted to make any homage to the original *Jungle Book*, and he said absolutely not. This was going to be a new picture with new energies. In fact he himself had not seen the original. Frankly there was not enough time to do the kind of research an homage would have required anyway.

**PAM:** What was your schedule like working on this film?

**BP:** It was very short. I think I had four and a half weeks to score the entire movie, from the time we spotted until we finished recording in London. We had spotted 88 minutes of music, so it had kind of struck terror into my heart to say the least. What made it possible, however, was the fantastic support I received from Stephen Sommers, Ed Feldman and Matt Walker and Andy Hill at Disney. All I had to do was write.

**PAM:** Is that kind of a schedule becoming more the norm in Hollywood?

**BP:** Unfortunately yes. It truly is. Twelve weeks would have been a very comfortable amount of time to have done a picture as big as *Jungle Book* with that much music in it. It was also very large orchestral music. Steven wanted a certain kind of old-fashioned hit on the music, for it to be very melodic, punctuated, and rhythmically quick as well as hitting a lot of cues. So it was a very tall order. To answer your question, yes. I think it is becoming more and more of a reality. Whereas we used to have eight weeks to score a picture, now it is being chopped to six and sometimes five weeks.

**PAM:** Do you see any sign that this trend will ever be reversed?

**BP:** I don't know. I am sure there are still filmmakers around who understand the importance of

taking time in post-production. I think it is really more a function of budgeting. What happens of course is that sound effects editors and picture editors are all on salary until the final dub, so the push to get the final dub going is certainly high on everybody's mind, in order to get rid of a lot of payroll. The other thing too, which has always been a factor, is the interest on the initial loan for the film itself. It just mounts day by day until the film is released. It necessitates that you've got to hit the ground not just running, but flying.

What gets lost in that process is the way I used to work. I would take as much as four weeks just coming up with the ideas for all the thematic material, and that kind of gets crunched. I don't feel my work comes out half-baked, but nonetheless you can't force gleaming what the various motifs for a film are going to be. Sometimes it hits you instantly. The first time I saw *Lonesome Dove* I came up with four themes that afternoon. Other times, especially when a film has a more difficult hit on it, it can take longer.

**PAM:** As you are a member of Greenpeace and the Cousteau Society, has it brought you any personal satisfaction to have been involved in environmentally-oriented films like *Free Willy*, *On Deadly Ground* and now *The Jungle Book*?

**BP:** Yes, of course. First of all, the reason I like to do these films is because I relate to them. Sailing is my first great love, and much of my life is spent on the water and out-of-doors. I respond more to that kind of situation than I would to a room with two people talking to each other. That's not to say I can't score the more "interior" kinds of subjects, but I am more in sync with the out-of-doors, I understand and am in awe of it, so if of course affects my music and I enjoy those kinds of films.

For the most part, there are really very few good movies about people, and I love to do those, because the thing that interests me the most in life is people, and how they communicate and how they get along and work out problems (or don't). There are so few films that really address that very well, that I'd just as soon score a beautiful sunset or a snow-capped mountain peak. At least that's honest stuff.

**PAM:** What are your upcoming assignments?

**BP:** *Free Willy 2*, speaking of creature films. That will be followed by Seagal's picture *Under Siege 2*—I guess this will be the year of the sequel for me! After that I'm doing a picture Simon Wincer is directing for Disney, called *Operation Dumbo Drop*.

**PAM:** What kind of film is that?!

**BP:** It's a strange one! It is actually a true story of an incident that happened during the Vietnam war, where some green berets had to procure an elephant and take it to a Montagnard Village. It deals with how they accomplished that, moving through enemy lines.

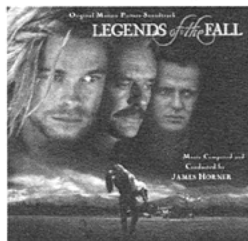
**PAM:** Have you screened any of these yet?

**BP:** I've seen *Free Willy*. They are still shooting Seagal's film, and Simon just returned from location this week.

**PAM:** Do you have any plans to work with John Milius again?

**BP:** I hope so. He's been writing like a demon, and he's got a couple of scripts which are just *prime Milius*. I don't know if any of them are in production or not, but I would love to be working with him again. There is one in particular called *The Norsemen* which is about Vikings—just a wonderful script. I hope he gets a deal and makes the movie. I miss working with John.

*Paul MacLean is a veteran film music critic and author, going back to the days of CinemaScore.*



# SCORE

SOUNDTRACK CD REVIEWS

## RATINGS:

- 1 How Bad? So Bad
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

Here's the latest to tell you what you already want:

**Legends of the Fall** • JAMES HORNER. Epic Soundtrax EK-66462. 13 tracks - 75:17 • I know we shouldn't moan when we get a 75 minute disc, but this really is overlong. It's a mostly quiet score, and some of the best cues are near the start of the CD, resulting in the last third being repetitive. One of the nicest tracks, "The Ludlows," begins with a piano rendition of the main theme (long line, as ever with Horner), which develops into full orchestra with nice fiddle solos. "Off to War" is another nice one, reminiscent of John Barry, especially *Dances with Wolves*, a sound that reappears throughout. The only particularly loud cue ("Samuel's Death") covers the same ground as *Clear and Present Danger* ("The Ambush") but more effectively, the music being allowed to develop, rather than stopping and changing. The rest of the CD is much the same, variations on the theme with occasional pan pipes. There is one cue which is pretty awful, however; "Revenge" is a synth-driven pan pipe thing virtually devoid of anything musical. I don't care if it works in the film, it shouldn't be on the CD. That's my only real complaint: the use of pan pipes, and the Japanese wood flute, the shakuhachi. They really are superfluous, not particularly integrated into the score, just stuck on top, and could be lifted off without anything being lost. In fact, it would be better off without them. So, if you love Horner you'll love this, if you hate him you'll hate it. For those of us somewhere in between, it's nice, but doesn't match his best work. **3 1/2** -Iain Herries

**Cobb** • ELLIOT GOLDENTHAL. Sony Classical SK 66923. 18 tracks - 43:00 • Like most Goldenthal scores of late, this begins with a choral introduction, this time with the composer himself growling out "Variations on an Old Baptist Hymn." However, as the throaty vocals fade, the piece develops and crescendos to a thunderous Americana climax (surprisingly pretty tonal too). In fact, the score works best when it features this hymn melody, giving the listener the sense of the film's era. Perhaps the most striking track is "Cooperstown Aria," featuring a string elegy so wrenching and conflicted that it reminds me of the adagio movements from Gustav Mahler's symphonies. Equally impressive are the jazz tracks "Nevada Highlights" (a soft ballad featuring tenor sax) and "Meant Monk" (a spirited bebop piece). Less successful are the big orchestral tracks such as "Reno Ho" which are well written but sound like a cross between *Demolition Man* and *Interview with the Vampire*. Even more strange is the inclusion of "The Beast Within" from *Alien*! It's obvious the temp track got the better of the director here; it's an inappropriate addition, also not as well performed as the original (the trumpet section really blows it on the climax). Even the alternative textures (muted low brass and growling synths) found in "Newsreel," while effectively capturing the incredible temper of Cobb, seem out of context in a film such as this. Overall, however, the two renditions of the "Cooperstown Aria," the moody jazz tracks and the quieter cues containing the Baptist hymn far outweigh any faults. **3 1/2** -David Coscina

**Death and the Maiden** • WOJCIECH KILAR/FRANZ SCHUBERT. Erato 4509-98142-2. 13 tracks - 68:32 • This marks Wojciech Kilar's return to mainstream film (sort of) since *Bram Stoker's Dracula* and it's a welcome return indeed. The disc begins with Schubert's string quartet, the title of which is shared by the film and which takes up 42 minutes of disc time. It's quite an intense work, all the more emphasized by the Keller Quartet's first-rate reading. When Kilar's original score enters, the change in style, texture and tone is apparent.

"Paulina's Vigil" features a fragment of the main theme played by dense strings accompanied by piano, military snares and gong. The second track is the real showcase, containing a haunting, lyrical melody (played by various solo woodwinds, strings and piano) which perfectly captures Sigourney Weaver's conflicted and angst-ridden character. To Kilar's credit, he avoids the pitfalls of a monothematic score by providing renderings both subtle and overt of the theme in such tracks as "Paulina's Secret" and "The Confession." In fact, the slower tracks are the real winners while the more spirited ones sound like re-hashed *Dracula*, whether in the violently ascending horns of "Paulina's Revenge" or the harsh piano pedals of "Roberto Trapped." Despite those shortcomings, the strength of the main theme and the slower tracks along with Erato's impeccable packaging (the 24 page booklet has interviews with Polanski, the screenwriter and playwright, plus a picture and bio of Kilar) make this album a winner. **3 1/2** -David Coscina

**Maverick** • RANDY NEWMAN. Reprise 9 45816-2. 24 tracks - 42:10 • The film *Maverick* is an overlong but likable story of con artists, and Randy Newman's music gleefully punches up its twists and turns. The score album, released eight months after the film, brings the cues together for a closer, less fragmented listen. After an ominous opening in which *Maverick* is about to be hanged, the score turns into boisterous western parody. The *Maverick* theme is a bouncy, western turn, intentionally recalling familiar western tunes. One can hear a touch of Chaplin, a few comic clichés, a fistful of pseudo-Copland, and a lot of mickey mousing. The segues come fast and furious, and, in comic fashion, a few of the phrases get crunched in the transitions. "Runaway Stagecoach" is delightfully hyperactive, and the nominal love theme "Annabelle" slides around playfully, never quite coming to the point. The CD tops off this madness with a perfectly awful song, "Tartine de Merde" (roughly translated as "Piece of Shit"), a mélange of over-the-hill saloon lyrics howled drunkenly by "S. Bush," whose true identity is all too obvious. Missing is Newman's more respectable song, "Ride, Gambler, Ride," which used thematic material from the score—you have to buy the song CD for that. Still, *Maverick* is a lot more fun to listen to than any of those "serious" Oscar nominees. **3 1/2** -Tom DeMary

**Nell** • MARK ISHAM. Fox 07822-11023-2. 19 tracks - 48:37 • Not to take away from Jodie Foster's fine performance as "Nell," but there was more to this film than met the eye. There was this warm and subtle score by Mark Isham, available on a nicely produced Fox CD with 45+ minutes of the full and spacious recording.

The album opens with "Welcome to Robbinsville," a high-spirited mountain piece for synths, hammered dulcimer, percussion, recorder and synths. The rest of the score (aside from one reprise of the "Robbinsville" theme) is more pastoral, with only slight reference to actual folk music. Although more than one theme dots the landscape, it is a beautiful and restrained one for Nell herself that dominates most of the score—imperfectly at first, but then more clearly later on, when rendered in simplest form for solo flute and strings.

Another more energetic theme, representing Nell's fear, appears in "A Glass Wall" and "Trees in the Wind." This is the most expressive theme, and it works to great effect in the film. On the album it separates the more pastoral music and provides rhythmic diversity.

In all, this is a solid representation of one of 1994's better scores. The blending of synths with acoustic instruments is especially smooth, and the music itself is heartfelt without ever becoming maudlin. **4** -Bill Finn

**Excilibur** (1981) • TREVOR JONES. Old World Music OWM-9402. 18 tracks - 65:53 • Although EMI released an *Excilibur* album in England in 1981, it contained none of Trevor Jones's score, a mere reissue of old Wagner and Orff recordings with the movie poster slapped on the cover. Fortunately Old World Records have issued this "private pressing" with Jones's music.

Trevor Jones's *Excilibur* is an important and overlooked fantasy score, at times reminiscent of his later *Dark Crystal* and *The Last Place on Earth*. Scored for orchestra, solo voice, synths and period instruments, styles range from brassy heroism ("Quest for the Holy Grail," "Knights of the Round Table") to ethereal mysticism ("The Lady of the Lake," "Merlin's Spell"). There are also four beautiful Medieval-style source tracks, similar to *Dark Crystal*'s "Pod Dance." Many cues were not used in the film, such as the Main and End Titles, "Mordred's Lair" and "Land and the King." The culmination of these elements is a score of visceral effect, by turns triumphant and dark, earthy and spiritual, enshrouding the listener in an enchanted aura.

The classical works used in the film are also included, although they disrupt the flow. While magnificent, the highly theatrical Wagner pieces clash with the more Celtic nature of Jones's score. Carl Orff's "Carmina Burana" is an abrasive cacophony in any context, best programmed out. Overall the CD is a fine effort with good sound, although one cue is taken directly off the film (witness the clinking armor in "The Wedding").

No music has captured the essence of the Arthurian legend like Jones's score, which powerfully evokes and connects the listener to the mythic past (and has become required listening whenever I walk beneath the mist-shrouded redwoods). **3 1/2** -Lucy Shapiro

**Giorgino** • LAURENT BOUTONNAT. Polydor France 523 583-2. 24 tracks - 62:10 • Laurent Boutonnat is the director of music videos by French pop singer Mylène Farmer, for whom he wrote many songs. *Giorgino* is his first feature, and naturally it stars Mylène, with a score by Boutonnat himself. It is a strange film, set in France at the end of WWI; a young doctor is looking for the children he was in charge of before the war, but is told they drowned in a swamp. He meets Catherine, a beautiful young girl accused of murdering them. He falls in love with her and the nightmare begins.

It is a strange film, depressing, sometimes frightening, with impressive snow-bound locations. Reviews were terrible and the film bombed, but for me it's one of the best French movies ever. Its atmosphere is in its music: eerie, poetic, dark and romantic. It begins with an effective choral theme but most of the music is on strings, piano and synths. The love theme is haunting, and the whole score has a ghostly feeling; Boutonnat is great at writing sad and deep melodies. Sometimes you can hear echoes of Barry, Delerue or Morricone, but the music remains original. It is disappointing that the film didn't make money—Boutonnat is an extraordinary director, but filmgoers prefer accessible stories.

The score was conducted by Yvan Cassar who also arranged; it was performed by the City of Prague Philharmonic and recorded by Didier Lizé. The booklet is 12 pages with many color stills. **4** -Cédric Delelee

**Francesco DeMasi's Western Soundtracks**. Beat CDCR 22. 28 tracks - 69:42 • This thing starts off on a good foot with "Vento e whiskey" from *Vado, l'ammazo e torno*; the introduction emphasizes the loneliness of the western anti-hero with an expected harmonica solo (Franco DeGemi) over guitar, then it quickly builds into an affirmation of courage using a male chorus and brass. The second track is a rousing vocal; Raul sings with inspiring gusto about "The Stranger." Actually, since he probably doesn't speak English and is handling the lyrics phonetically, Raul is belting out "Stwainjore, Stwainjore, who knows your name?" The collection presents five vocals from only three scores, *Vado* plus *Sartana non perdona* and *Amazzali tutti e torna solo*. This is more than unusual, it's fortunate, since the songs and the main themes are the heart and soul of DeMasi's music. Even a tiny track like "Monetero's Plan" (1:21) stands out because De-



Masi wields an exhilarating burst of "The Stranger" followed by a striking variation on the song's bridge using an alternating two-note ripple effect from the horns. Track 19, "Ruthlessly" from *Ammazzali*, surprises with a few terrifying moments utilizing an organ and female chorus; they rise up unexpectedly sounding like something radioactive out of the original *Star Trek* a la Steiner or Kaplan. Whereas the title cuts are all imbued with a classy touch of nostalgia, the incidental tracks are downright familiar! They play mighty close to American TV scores for western series from the '60s (we all know *Trek* was a space western). This could stem from a crazy case of ping-pong fertilization: back and forth referencing between Italian and Yank composers. Believe me, as way-cool as the music for *The Wild, Wild West* was (how about a CD, somebody!) we never would have had it if Morricone hadn't first defied the will of god and nature. Similarly, the Spanish-based stuff in "Cavalcando verso sonora" from *Sartana* is clearly Americanized—if you listen tight you'll hear even a dash of Copland. This is unlike Morricone, who always went full-ethnic in his spaghetti western Spanish routine. With these tracks DeMasi seems to have opted for a democratic mix of both styles, spaghetti new wave or the American pre-Dollars approach. The disc finishes with a message from the composer. Sounding like Barry White with an Italian accent, he dedicates the release to his fans (we are "as precious to him as a Sheriff's badge") and advises us to "enjoy listening to it, cowboys!" 3

-John Bender

**The Illustrated Man (1969) • JERRY GOLDSMITH.** Delphi 9102. 1 track (!) - 46:53 • Attention female sopranos: want to come over to my house and hum the solo vocal to Goldsmith's *Illustrated Man* main title? Delphi's newest plundered Goldsmith score from the '60s is one of the composer's finest works, but I was stunned to notice the haunting female vocal (mentioned prominently in the liner notes) was completely not there! That's the *melody*, folks. Great if you're doing a karaoke, but a trifle frustrating otherwise; kind of like playing the main theme to *Star Wars* without the brass.

That's the first problem with this ambitious bootleg. The sound is actually good and clear, with some minor distortion and tape hiss. Goldsmith's score is a melancholy work of impressionism and serial techniques in the style of his later *Logan's Run*; gorgeous pastoral melodies contrast with slithering double bass surges and bubbling, perverse woodwinds, climaxing in an inspired, violent clarinet solo against chopping trombone and strings. That's where the film ends, around a half hour into this 45 minute disc. At that point, the CD's producers just start repeating cues. There's no skipping tracks you don't like, either; it's all one 45 minute cut. That said, most of Goldsmith's score is preserved with relative clarity, minus Rod Steiger's scenery-chewing monologues. Packaging is elaborate, with copious liner notes that unfortunately refer to a lot of material (notably the opening vocal solo and the electronic cues the composer wrote for *The Veldt*) not on the CD, a picture disc featuring a painted portrait of Goldsmith, and reproductions of advertising art from the film, along with an arresting color photo of Steiger's heavily tattooed ass. With more work and less bull, this could have been terrific for a bootleg, but the opening and repeated cues are unforgivable. Hint to Delphi: it's sometimes wise to hold off on a project when you haven't acquired the main title theme melody yet. 2 1/2

-Jeff Bond

**The General with the Cockeyed I.D./City of Fear (1961/1959) • JERRY GOLDSMITH.** Delphi 9103. 2 tracks - 57:58 • In an act of archaeology worthy of Indiana Jones, Delphi has unearthed these relics from Goldsmith's distant past: the score to some cartoon industrial documentary long since lost and the composer's second film score, a percussive, jazzy thriller effort to a forgotten movie about a madman blundering around a metropolis with a box of cobalt. These are archival curiosities at best, but Goldsmith fans will find them fascinating glimpses into the composer's early days. *General with the Cockeyed I.D.* is a charming small-scale work that opens with a jaunty little brass theme and moves through various bits of syn-copated, percussive atmosphere that no doubt illustrates the creation of gaskets or some other industrial miracle. The style evokes Alex North frequently. This is obviously dubbed right off the old hard-to-find bootleg LP and the sound is abysmal even for this sort of release; volume fades in and out and the whole thing sounds like it was recorded during a Rice Krispie eating contest. Sound on the older *City of Fear* is actually better, though it too shows its age. It seems a dry run

for Goldsmith's piano-and-percussion score for *Seven Days in May*, and his hammering brass action cues suggest *The Satan Bug*; there's also some groovin' jazz that would be at home in an episode of *Twin Peaks*. Once again those trustworthy Delphi producers repeat cues to pad the running time, but since both movies are long since lost, it's difficult to pinpoint where the repeated tracks are, and the two-track sequencing doesn't allow for programming. Cavaet emptor. 2 1/2-Jeff Bond

Both Jeff Bond and Bradley Parker-Sparrow had good words for *Tsunami's* bootleg CD of Goldsmith's Morituri/In Harm's Way; Bond calls Morituri "a more formal-than-usual, European-sounding variation of the composer's usual Bartokisms" while Sparrow praises the "beefy big band charts" of In Harm's Way. There were a few other reviews I don't have space to print; Mark So had no shortage of ecstatic adjectives for Basil Poledouris's *The Jungle Book*, while Kris Gee detailed the abundant contents of Disney's 4CD Music Behind the Magic Alan Menken box set. If you're interested in reviewing, please contact me (Lukas), see p. 2.

## LUKAS KENDALL'S CD REVIEWS

I got **Star Trek: Generations** (GNP/Crescendo GNPD 8040, 38 tracks - 60:45) and revised upwards my opinion of DENNIS MCCARTHY'S action cues. "Kirk Saves the Day," "Outgunned" and "The Final Fight" harken back to his and Ron Jones's better action music in the TV series and make it all the more sad he was never allowed to do this on the small screen. He also gets to link it all with a new *Trek* theme. On the lame side, however, are the two other main themes: the fortress of solitude-like "Nexus" music and the "two captains" horseback-riding theme. They're catchy on disc, but it's all too apparent what a bad movie *Generations* was, how negligible an emotional impact it had, and how McCarthy had to tread water to find something appropriately only sort-of engaging. *Star Trek VIII* will be better. Good booklet by Crescendo; the sound effects at the end of the disc are neat. 3 1/2

**The Night Digger** (Label 'X' LXCD 12, 7 tracks - 38:16) came out on CD a few months ago, a 1971 BERNARD HERRMANN score not surprisingly to a psychological thriller. His usual menacing style is in place—short, motivic themes, descending sequences, unresolving parallel seventh chords—this time embellished by harmonica and viola d'amore. Forget your usual conceptions of a harmonica—in Herrmann's hands it's another tool of evil, its unique timbre cutting through the heavy strings like a knife. While burdened with the expected suspense passages, the album also features music of extreme tenderness, the viola d'amore used to great effect. There are no track titles, just "Scene One," "Scene Two" and so forth, and the whole thing is appropriately subtitled "Scenario Macabre for Orchestra" (or "Macarbe" as spelled on the cover). Some Herrmann suspense scores (like *Psycho* and *Sisters*) don't translate well to disc, but this one did for me. Sound quality and liner notes are good, too. 3 1/2

More over-the-top is **Marnie** (Tsunami TCI 0601, 20 tracks - 49:25). HERRMANN'S last score for Hitchcock, to the so-so 1964 thriller with Sean Connery and Tippi Hedren. This seems like a conglomeration of every Herrmann suspense/mystery/passion lick for Hitchcock; still, it's well liked among fans, and if there was someone today writing this type of ballsy, driving, memorable music—and still having it mesh perfectly with the film—I'd be ecstatic. For pure romance and beauty I prefer Herrmann's gentler *Ghost and Mrs. Muir*, but his work always has a personality. Unfortunately, the CD is an inept bootleg from Tsunami in Germany (the old LP was illegal, too) with horrendous, compressed mono sound. Varese Sarabande was planning a licensed stereo album later this year, but they've canceled it due to the boot. To Tsunami's Richard Kummerfeldt, I say: thanks a lot, you dumb crook. 3

I guess I ought to discuss other recent Tsunami boots. **Von Ryan's Express/Our Man Flint/In Like Flint** (TCI 0602, 17 tracks - 75:17) is worth having both for JERRY GOLDSMITH'S 20 minute suite from *Von Ryan's Express* (1965, never before released), with vintage Goldsmith action music amidst a *Great Escape*-like march, and two *Flint* scores (1966 and 1967, previously on LP only) which are shallow and poppish. The latter fall into that film scoring phenomenon where a trained, serious composer has to write stupid music and the result is fun but forced—like, "What the hell am I doing?" It's the *Mr. Baseball* of its day. Still,

there are groovy themes and rhythms. Liner notes stink; sound is okay, but deteriorates at the end. 3

Another GOLDSMITH boot from his early years is **Morituri** (aka *The Saboteur*, TCI 0604, 20 tracks - 75:02), a dark, subdued but intricate effort (previously unreleased, here in barely acceptable mono sound) for the 1965 Marlon Brando WWII film, with a melancholy main theme (often performed on zither) holding together the busy, Bartok-influenced suspense. It's coupled with the more tonal *In Harm's Way* album (1965, also on an SLC CD which sounds better), here lifted from who-knows-what and resequenced with the jazz cues combined into one 11 minute track. *Morituri* is more interesting and experimental, *In Harm's Way* is more accessible and traditional; taken together, they're the composer at his typically excellent workaholic self, stained by the machinations of a bootleg label. 3 1/2

**Birdman of Alcatraz** (TSU 0126, 11 tracks - 37:07) is a fine ELMER BERNSTEIN score to the acclaimed 1962 study of a prison inmate (the late Burt Lancaster) who becomes a bird expert. This is from that wonderful period of the early '60s when composers like Bernstein brought the walls down about what could be used in films—*Birdman* features a reduced orchestra, distinctly American sound and an almost documentary feel. Layers of bombast are stripped away, and what's left speaks straight to the soul. Bernstein will shrink a passage to just a couple of flutes, but the notes those flutes play, and the simple harmonies they bring out, is far more expressive than anything in *Legends of the Fall*. Bad news again: sound is very poor, in compressed mono. It would be one thing if these bootlegs were well done, but this one's spine reads "Elmer Bernstein: Birdman of Alcatraz." It breaks my heart to think of the proper, legal release this will now never get. 3 1/2

With better stereo sound is **One-Eyed Jacks** (TSU 0114, 12 tracks - 39:29), HUGO FRIEDHOFFER'S score to the 1961 Marlon Brando revenge western. Although I often hear Friedhofer's name in association with the Golden Age (he orchestrated for Steiner), his work here falls into the later, more American idiom of North and Bernstein—no overly romantic strings, but a more modern use of orchestral colors. It's quite un-western, and if anything has a gritty, sophisticated feel evoking mean city streets rather than the open West. 3 1/2

Also with good stereo sound is **Rosemary's Baby** (TSU 0116, 19 tracks - 46:10), an eclectic and effective score to Roman Polanski's 1968 thriller with Mia Farrow thinking she's carrying the devil's baby. This one is by Polish composer KRZYSZTOF "CHRISTOPHER" KOMEDA (1937-1969) and it's all over the place—from a haunting opening lullaby, to pre-Omen like satanic chants, to eerie and dissonant suspense tracks, to pleasant and tonal jazz/pop cues. It's bizarre but enjoyable; I take it this is an album re-recording. Tagged onto the end of the disc is PETE RUGOLO and JIMMY MCHUGH'S music to the U.S. version of *Jack the Ripper* (1960), a more conventional, orchestral suspense score with good themes, frenetic brass writing, and added colors like a harpsichord. The only other work by Rugolo I've heard is his main theme and library cues to *The Fugitive* TV show, and this has the same type of screaming "Quinn Martin Productions Presents!" feel to it. It's dated, but also very enjoyable, with more character and excitement than most drek today. Sound is pretty hissy on these latter tracks. 3 1/2

Tsunami has also boot-boot-booted two ALEX NORTH albums onto CD, with awful mono sound. First is **The Bad Seed** (TSU 0124, 19 tracks - 70:14), the 1956 screen adaptation of the play about an evil child. North is always interesting for his modern techniques; here, he's delicate and beautiful one minute, haunting and dark the next. Still other moments are actively threatening. Tsunami adds "bonus tracks" cobbled from who-knows-where of various other North themes such as *The Racers* and *The Rose Tattoo*, all sounding like relaxed cocktail lounge cover versions. 3 1/2

Also by NORTH is **Wonderful Country** (TSU 0118, 18 tracks - 47:28), a 1959 western with Robert Mitchum. The film goes south-of-the-border and thus the score has a Mexican flavor, quite enjoyable. North was a formative influence on Jerry Goldsmith, and there are similarities between this and *100 Rifles* (see below)—compare the brass writing and irregular rhythms, the gentle romance tinged by the locale, and the menace counterpointed by familiar traditional dances. More importantly there's the contrast of the peaceful, wide open West and the confining forces of human conflict

nesting upon it. This is the feeling I get from the darker western efforts of North, Fielding and Goldsmith, where Coplandesque staples echo but do not overwhelm. Tsunami throws on hissy bonus tracks of *Viva Zapata!*, *Unchained* and other cover versions; North's string writing is always beautiful, but the sound sucks! It sucks! Stop putting out albums with sucky sound! 3

As inept as Tsunami is, the German boot label Delphi is even worse. Such a shame they're doing great scores like JERRY GOLDSMITH'S *100 Rifles* (9101W, 18 tracks - 40:32), a 1969 south-of-the-border western with Raquel Welch and Burt Reynolds. This is why people love Goldsmith: the music is hard-edged, exciting and thematic, evoking the western/Mexican setting without any clichés. (This is his *Rio Conchos/Hour of the Gun* western style, as opposed to his more lyrical, Coplandesque *Wild Rovers* one.) The use of brass and percussion is all out, bone-crunching but melodic. Sound is horrendous, in mono and not stereo as the packaging claims. The tapes for this and other recent boots originated with a music editor at Fox named Len Engel, now deceased, who in the early '80s covertly made dubs of many classic scores for his own collection. Over time his tapes got out (many via Intrada) and now second and third generation cassette dubs have ended up with the inevitable record pirates. So if this CD sounds like a hissy cassette transferred to digital, that's because that's exactly what it is. Jerks. 3½

Also with a Latin flavor—and as far as I know a legal release—is *High Velocity* (Prometheus PCD 134, 11 tracks - 33:55). I really enjoyed this GOLDSMITH score, further proof that any piece of crap he scored in the '60s and '70s he nevertheless provided with original ideas and complex orchestral writing. It's like a suspense version of *The Cassandra Crossing* (a terrific action score) taken to the Philippines. Paul MacLean stated in the album notes that the score is from 1974, when it's a 1977 film. He'd like to add: "While the film was released in 1977, it was in fact made several years earlier. As a foreign independent (and rather bad) film, it probably took a while to find someone who was willing to distribute it in the U.S." So there. 3½

My two cents on *Excalibur* (see p. 14) is that the film's classical tracks are obviously great—it's a cheap way to add grandeur to a film, but you can't beat Wagner's "Tristan and Isolde"—but are better heard in complete form, which leaves the 30-odd minutes of TREVOR JONES, who I've never liked. His score to *Cliffhanger* was a rip-off of the temp track, *Dark Crystal* is great but bears heavy touches of the late orchestrator Peter Knight, and his electronic music as a rule stinks. His *Excalibur* work consists of *Dark Crystal*-like dances, fake-medieval period cues, and rah-rah King Arthur-good Knights score cues, most nice but very short. The classical and Jones tracks are mixed chronologically with the film on the disc, allowing you to appreciate the disservice each does to the other. 2½

From the German edel label last year came a comprehensive but pathetically tedious "Definite Edition" (their words) of *The Terminator* (0022082 CIN, 19 tracks - 72:13). I'd just like to add that it sucks. This was previously released on a CD of half songs/half score with BRAD FIDEL'S highlights: the main theme, the rumbling bom-bom-bom signature for Arnie, and the cheesy early '80s synth chase music. This CD is the complete score and it drones on forever with no destination, like something Jimmy wrote for his 11th grade student video. It was effective in the movie and representative of its day, but it's unlistenable now. 2

An early synth score with infinitely greater feeling is *Full Circle* (aka *The Haunting of Julia*, Koch Screen 3-8703-2 HI, 12 tracks - 72:15) by British composer COLIN TOWNS. The film stars Mia Farrow as a woman haunted by the memory of her dead child (*Rosemary's Baby* 2?); I've ranted time and again about synth scores but this one I like. It dates to 1976 and there's no pretense, no attempt to make the cheesy '70s keyboard timbres sound like anything real. The music is soft, sparse, melancholy and beautiful, a solo keyboard embellished with whatever was available. You can practically see Towns sitting there playing, not needing to hide behind gratuitous keyboard whooses, letting his themes' simplicity get the mood across. One reason I hate synth scores is that they seem built by accident—the composer sits down and piles on sounds until he has this big mess which inoffensively covers a scene. While not without periods of extended droning, *Full Circle* was written early enough that there's no shame in having a passage sound like a solo keyboard; the

music is allowed to grow and develop as music, there's no need to bury it in drum machines and 12 echoing string patches. And even if you don't like *Full Circle*, the album includes two fully orchestral Towns concert works, the three part British-flavored *Trumpet Concerto for String Orchestra* and the American-flavored *1930 Cityscape*. Both are accomplished and accessible, especially the latter which evokes Gershwin and Leonard Bernstein in a fun, jazzy orchestral romp. 3½

A totally vacant synth score is *Hunters* (Milan 73138-35701-2, 12 tracks - 59:11) by THE RESIDENTS. This is to one of those "Predators and Prey" nature videos from the Discovery Channel, purely functional music created by some clowns who think it's avant garde to push "start" on their sequencer and then noodle sparse, boring nonsense on top. It's totally unlistenable. I can't even imagine people who like The Residents wanting to listen to an hour of this emotionless, uniform crap. 1

MICHAEL CONVERTINO does a good John Williams imitation in *The Santa Clause* (73138-35713-2, 18 tracks - 32:58), Tim Allen's box office Christmas hit released on CD by Milan way too late. Excluding two disgusting songs, this is far better than the shallow synth-foolery I expected, a symphonic score in the style of Williams's *Home Alone*. Convertino approaches the depth of Williams's evocation of Tchaikovsky and the Christmas spirit, and his orchestrations are elaborate, with pizzicato strings, sleigh bells and all the seasonal staples. It's a charming effort; nothing I want to listen to, but fans of that magical Williams touch in scores like *Hook* and *Home Alone* won't be disappointed. 3

A pleasant, more low-key and uniform orchestral score is *Nobody's Fool* (Milan 73138-35689-2, 20 tracks - 39:59) by HOWARD SHORE. The film is the sweet, critically acclaimed Paul Newman drama, and Shore supplies it with a nice main theme presented simply and directly by solo instruments (clarinet, guitar, even some sort of pan flute) on a warm bed of light strings. It's likable, evoking a drama about ordinary people and the ordinary things they do. It's also one of those discs where you can play the first five seconds of every track and keep hearing the same four notes. I did a brief composer bio for the booklet; disc itself foolishly has black lettering on a dark blue-black background. 3

*The Jungle Book* (Milan 73138-35711-2, 10 tracks - 48:08) features BASIL POLEDORIS'S thematic, symphonic style co-opted by the uncanny phenomenon of everything Disney being straightforward, shallow and sentimental. The album went over well with fans; I'm sick of big, broad brass themes like in this, *Legends of the Fall* and *Frank and Jesse*, but it's solid, especially considering the time constraint Poledouris was under. 3

Orchestrator MARK MCKENZIE continues to delve into composing with *Frank and Jesse* (Intrada MAF 7059D, 16 tracks - 38:52), a broad symphonic score for the limited-distribution western starring Rob Lowe and Bill Paxton. McKenzie deals with two main canvases: a large orchestra and a small group highlighting recorder and guitar. It's an ambitious effort capturing the scope of the modern Hollywood western, and if it falls at all flat, it's not for a lack of technique but of some new twist that might separate it from the Williams/Broughton school into which it clearly falls. McKenzie continues to delve into the big and serious; this one is less energetic than *Silverado* and less distinctive than *Tombstone*, but fans of that western style should enjoy it. 2½

There's no shortage of style in *Ivanhoe* (MAF 7055D, 18 tracks - 61:53), Intrada's lavish new recording of MIKLÓS RÓZSA's classic 1952 score. The composer is a legend of Hollywood's Golden Age; the score is a typically top notch effort for a medieval British swash-buckler; and the digital recording is by Bruce Broughton (himself a first rate composer) with the Sinfonia of London. Intrada has often sought to provide film music recordings geared for the film music fan, despite the high cost involved. Here, that means a first rate re-recording without any forced "concertized" ambience; Rózsza's cues stand alone as music, so there's no need to muck with them, just reconstruct them (here a job accurately done by Rózsza-taught Daniel Robbins) and record them. Liner notes by Tony Thomas and Doug Fake detail the depth of research and complexity in the score; it's a big boned, symphonic effort loaded with Rózsza's rich, distinctive style. Producer Fake seems to be daring nitpicky fans to find any fault; I've already heard at least one collector complain about tempos or the lack of the MGM sound or whatever, but it sounds fine to me. I like Rózsza, so what can I say? It's a great

album, I hope people support it. 4

I couldn't believe it when the first volume came out in 1990; now, producers Hal Willner and Greg Ford have brought us *The Carl Stalling Project: Vol 2* (9 45430-2, 28 tracks - 76:10), more insane music from Warner Bros. cartoons 1939-1957. This stuff is genius, instantly recognizable—Stalling incorporates classical and popular tunes, perfectly matches the action, and with the help of arranger Milt Franklyn creates a distinctive sound that is solo bassoon one second, 60 pieces the next. It's nuts. I love it. Listening to the music away from picture is a maddening, disjointed affair, but only increases your admiration when you see the shorts again—it's mickey mousing (or Bugs Bunnying) with incredible bite, sophistication and energy. It's the ultimate in musical anarchy, and yet every note is there for a purpose. (Also, the three second sound effect "Fall and Splat"—one of two included with the music and occasional studio session talking between tracks—is priceless.) Packaging is terrific, with extensive liner notes on Stalling, his working process and the scores. 4

Next are three composer promo CDs available through the specialty shops. *The Fred Karlin Collection: Vol. 1* (Reel Music RMFK 5701, 40 tracks - 74:14) is a labor of love by film music buff Bob Feigenblatt showcasing the talent and craftsmanship of Fred Karlin. In addition to promoting film music through two excellent books (*On the Track and Listening to Movies*) and many seminars, Karlin is a fine composer who has worked mainly in longform television over the last 25 years, in addition to scoring films like *Westworld*. On this album are *The Autobiography of Miss Jane Pittman* (1974), a sensitive folk/Americana score to the acclaimed TV movie about a black woman who lives 100 years; *Vampire*, a brooding, gothic work for the 1979 telefilm; and *Inside the Third Reich*, a serious and martial score for the 1982 biographical film of Hitler's personal architect. The cues tend to be short, typical of TV, but Karlin consistently makes the most out of TV-sized orchestras, weaving his way in and out of different styles and ensembles. Each of the scores stands alone as a unique work, the album a welcome preservation of these efforts. Packaging is excellent. 3½

Collectors will love *Michael J. Lewis: Orchestral Film Music* (Pen Dinas PD-951, disc one: 18 tracks - 58:29, disc two: 16 tracks - 58:59). At great time and expense the composer has faithfully re-recorded suites and themes from 14 of his scores, most to '70s British films: *Julius Caesar*, *The Medusa Touch*, *The Naked Face*, *Theatre of Blood* (great theme!), *The Madwoman of Chailot*, *The Passage*, *Hound of Baskervilles*, *92 in the Shade*, *Sphinx*, *The Stick Up*, *Rose and the Jackal*, *The Unseen*, *Ffolkes* and *Upon This Rock*. (Lewis released a ICD promo last year with some extra tracks, since it had original recordings he could only issue unofficially.) Lewis has a rich orchestral sound, but he's been around long enough that he's not just a Williams clone—once upon a time, people could write orchestral music that didn't just sound like John Williams or Jerry Goldsmith. If Lewis is writing in any film music tradition, it's the symphonic style of the Golden Age, dramatically updated for the '70s and '80s. There are all kinds of ensembles and solo instruments, from mandolin to harpsichord to harmonica, and even at its most obvious, big-boned 19th century romantic there's never that horrible strings-doubled-with-brass unison theme over a synth drone which passes as "epic" nowadays. Packaging is nice with two CDs in a single case; Ford Thaxton's liner notes read like dictation. 4

A treasure chest of goodies is *Laurence Rosenthal: Film Music* (Windemere 42345, disc one: 31 tracks - 76:21, disc two: 29 tracks - 78:06). Rosenthal is a brilliant composer who has worked since the late '50s; he's intelligent, articulate and resourceful, the kind of classically trained musician who used to score films before drummers from rock groups stole all the jobs. He's never been a pop tunesmith, but he always does his homework, and gives each score its own thematic world. (He always writes not only his own music, but his own liner notes.) Nowadays, he works mostly in longform TV, the guy producers turn to when they need a six hour historical mini-series scored with something both dramatically and musically correct. This 2CD set is a push to get him back into the feature market; dates are left off the projects (most are from the '60s and '70s) and Rosenthal is depicted on the back of the booklet holding his youngest son. Cute kid.

Disc one begins with the complete 33 minute score to *The Miracle Worker* (1962), a beautiful, landmark



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Disc one begins with the complete 33 minute score to *The Miracle Worker* (1962), a beautiful, landmark Americana work which speaks for young Helen Keller; Rosenthal strips away symphonic excesses and writes more a large-scale chamber score. This was revolutionary at the time and no less powerful today. Next are 15 minutes from *The Power and the Glory*, an acclaimed 1961 TV movie starring Laurence Olivier and George C. Scott that's so obscure it's not listed in most filmographies. The score is full of bite, south-of-the-border music for the 1930's communist Mexican revolution. After this is *Meteor* (also 15 minutes), the ludicrous 1979 disaster movie starring Sean Connery. This was previously available only on a Japanese LP; it features Craig Huxley's blaster beam (as heard in *Star Trek: The Motion Picture*) amidst Rosenthal's European symphonic style. There's a Russian theme for the Russians and an American one for the Americans as the superpowers must cooperate to destroy a giant meteor threatening the Earth, Rosenthal oddly enough evoking the whole thing with balletic grace and beauty. Rounding out disc one are 12 minutes from *The Comedians*, the flawed 1967 film about political intrigue in Duvalier's Haiti with an all-star cast—Rosenthal here utilizes Caribbean percussion and a light feel to contrast the horror and madness of the situation. It's great listening.

Disc two opens with three tracks from the majestic *Return of a Man Called Horse* (1976), with its beautiful, serene western theme as well as Native American chanting. Next is *Heart Like a Wheel*, the 1983 biopic of a female racing car driver, and although pleasant it's one of the weaker suites. Rosenthal branches out into a more pop sound and the result is '70s TV-ish; a classically trained musician trying to write contemporary music (and even one all-electronic track) and not quite pulling it off. The early '80s was when pop music became synthesized and could no longer be imitated with a live group; it's not a coincidence that this is when feature assignments for composers like Rosenthal,

Michael J. Lewis and Fred Karlin dried up. After a mere 1:20 from *Requiem of a Heavyweight* (great city jazz for the 1962 film—I wish there was more of it) comes a terrific 14 minutes from *Becket* (1964). We're back in symphony-land, with an English flavor and Gregorian chants heralding the royal goings-on. After that is six minutes of lunacy for Rodney Dangerfield in *Easy Money* (1983), with Rosenthal trying to write funny music (in 1920s style) for funny situations. It's well-crafted, but the contemporary consensus when scoring comedy (since Elmer Bernstein got into it) is that you score it straight and let the jokes be funny on their own. Scores like this are why; funny music is not funny. Next is one cue each from *Brass Target* (1978) and *The Wild Party* (1975), both subdued and sensitive, and then 12 minutes from *The Island of Dr. Moreau* (1978), a horror-fantasy score with gnashing rhythms and fierce brass writing. The composer provides terrifying music for the human-animals in the story, but his interest in the beautiful and sensitive is always present. From here we go to one of Rosenthal's earliest assignments, *A Raisin in the Sun* (1961), which features great Americana a la *Miracle Worker* with blues and jazz deftly woven in. Concluding disc two is the four minute opening to *Clash of the Titans*, Ray Harryhausen's after-its-time 1981 piece of Greek juvenilia with Harry Hamlin, Laurence Olivier and others happily cashing checks. The score is fun; like *Meteor* and the recent *Young Indiana Jones Chronicles*, John Williams originally passed on the project and recommended Rosenthal, who covers the same ground with his own style.

Anyway, this is a great set I really liked. 4 1/2

A hodge podge, but a good one, is ALAN SILVESTRI'S *The Quick and the Dead* (VSD-5595, 15 tracks - 33:47). We've got Mexican guitar and spaghetti western staples on one hand (cracking whip, fourth-interval theme, whistling), and tried-and-true Silvestrisms on the other (percussive hits, Williams-inspired minor triadic suspense, even shades of his *Young Guns II/Back to the Future III* western style). In the film it was effective, adding a contemporary touch to Sam Raimi's short-attention-span spaghetti western—despite the obvious Morricone homages it's distinctly Hollywood, underlining the on-screen images first and adding musical ideas second. If there's one thing that upsets me, it's the reduction of spaghetti western music to a tried-and-true formula, when it was originally the weirdest, wildest thing out there—you never knew what Morricone was going to do, but you always know how people are going to do Morricone. When I saw *The Quick and the Dead*, at the climactic moment of confrontation

between Sharon Stone and Gene Hackman, Silvestri's score was doing some kind of low orchestra rumbling, and somebody whistled the theme to *The Good, the Bad and the Ugly*. Some things just live forever. *The Quick and the Dead* won't, but the album is fun. "Gun-fight Montage" was temp-tracked with *Bram Stoker's Dracula*, which is why it has that Holst rhythm. 3 1/2

You know JAMES HORNER is pissed at his Oscar snub for *Legends of the Fall* (Epic Soundtrax EK 66462, 13 tracks - 75:17). This is everything I hate: it's big, broad and orchestral; plays the same unmemorable theme over and over; has irrelevant ethnic instruments (shakuhachi) which are really annoying; and is really popular. Listening to this album I felt crushed by the banal, string-and-horn sentiment that's exactly what composers like Thomas Newman always stop short of. It's also pathetically close to John Barry, but Barry at least has beautiful themes and a distinct style—this sounds like it was temp-tracked with the slowest part of *Dances with Wolves* repeated ad nauseam. Everything about *Legends* is wanna-be—even the movie, which non-musical friends described as having the worst type of emotion-driving, button-pushing, cry-now repetitive score. If anyone had told me in 1982 that this is how Horner would turn out, I wouldn't have believed it. It doesn't even sound like Horner, but a third generation cynical mushpile of a man who had been yelled at too many times for doing something interesting, so now he just turns out heart-tugging "movie music" crap that nobody can fault because it's so derivative and tame. It just takes what's there on the screen and provides an aural embodiment—that's why directors love him, he never adds anything to their work, just completes the illusion of the cinema with musical wallpaper and takes home his quarter million. It's exactly what a director would write, if he had the musical knowledge and craftsmanship which Horner does possess. That's probably why directors love him; Ed Zwick's glowing liner notes here even perpetuate the PR stunt of using the Harlem Boys Choir in *Glory* when in fact there's no Harlem Boys Choir in that score, it was all re-recorded by LA musicians. In all fairness, I might like *Legends of the Fall* as a 15 minute suite, but as a 75 minute disc it's true torture, as vacuous as they get. 2

There are many other CDs I don't have space to review this month, including new releases from SLC (several Akira Ifukube discs), Sony (see p. 5) and PolyGram, as well as new film music books. David Hirsch's review column will return next month as well. See you then!

## READER ADS

**FEE INFO:** Free: Your name and address, a general announcement for buying/trading/selling (i.e. Joe Blow [address] is selling dozens of Italian film music CDs, write for list) and/or a list of up to five items. Be prepared for a lot of strange calls if you list your phone #.

After five items, it's \$5 for an ad which includes up to 10 items; \$10 for an ad which includes up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. No bullshit on what an item is.

Send U.S. funds only w/ ad text to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000.

### WANTED

**Michael P. Bates** (PO Box 6343, Santa Barbara CA 93160-6343) is seeking on CD: *The Boy Who Could Fly* (Broughton) and *SpaceCamp* (Williams).

**Jim Doherty** (5201 W Cullom, Chicago IL 60641) wants a copy of the Paul Wunder WBAI radio sound-track show that featured Philip Glass's *Candyman*. (See TV/Radio Watch, FSM #53/54.) Will pay cash or trade for tapes of other obscure Glass recordings.

**Arndt Holzmeier** (Josef-Görres-Str. 45, 56179 Val-lendar, Germany) is looking for Goldsmith CDs/LPs (rare stuff, good condition); also wanted: *Day of the Dolphin*, *Le Mépris*, *A Bridge Too Far*, *David Shire at the Movies*, *16 Days of Glory*.

**Mike Murray** (8555 Lamp Post Circle, Manlius NY 13104) wants LP soundtracks in M or M- cond. (cover and record) only with the listed label and number: *Pinocchio* (Disneyland WDL-4002), *Bambi* (Disneyland WDL-4010), *Alice in Wonderland* (Disneyland WDL-4015), *The Bad Seed* (RCA LPM-1395), *The Pleasure Seekers* (Ann-Margret, RCA LSO-1101).

### FOR SALE/TRADE

**Ellen Edgerton** (108 Terrace Dr, Syracuse NY 13219; ebedgert@suadmin.syr.edu) has for sale for \$5 each: *Howard's End* (Richard Robbins), *Secret of Nimh* (Varèse), *Lonesome Dove*, *The Rocketeer*. Is interested in corresponding with fans of vintage and contemporary British film music and composers.

**Jeff Hall** (Southview, Hedgerley Lane, Beaconsfield, Bucks HP9 2JT, England) has CDs, cassettes and LPs for sale/trade. Some rarities include *Cherry 2000*, *Rescuers Down Under* and *Images* (LP).

**Kyss Jean-Mary** (347 Puffon Village, Amherst MA 01002) is looking for a copy of the *Blade Runner* bootleg CD (Vangelis, Off-World Music).

**Mitchell F. Moskal** (183 Bemis Road, Holyoke MA 01040) has a large list of soundtrack albums (including *Chimes at Midnight*) at very reasonable prices. Send for free list.

**Robert Mosteller** (4287 Banoak Rd, Vale NC 28168; ph: 704-462-2811) has for sale *Vibes*, *Cherry 2000* and *Red Sonja/Bloodline* on CD, as well as LPs of *Thomas and the King* (Williams, limited numbered issue), *Robin and Marian* (Barry) and other rarities. Call or write to make offers.

**Eric Neill** (18341 Piper Place, Yorba Linda CA 92686; fax: 714-779-9081; EricN222@aol.com) has for sale: *Blade Runner* (Off-World, Vangelis, sealed), *SpaceCamp* (Williams, sealed), *Under Fire* (Goldsmith, sealed), *Dragonslayer* (North), *Jerry Fielding Film Music 1, 2, 3, A Far Off Place* (Horner, sealed), *Coma* (Goldsmith), *Logan's Run* (Goldsmith), *Story of Who Framed Roger Rabbit?* (Silvestri and dialogue plus gorgeous color booklet), *Cocoon* (Horner), *Hudson Hawk* (Kamen/Kraft, Japanese), *Hemingway's Adventures of a Young Man* (Waxman), *Dragonslayer* (LP boxed set, perfect condition), *The Big Country* (Moross, boxed set, perfect condition), *The Sicilian* (Mansfield), *Cheyenne Autumn* (North), *The Day the*

*Earth Stood Still* (Herrmann), *Hour of the Gun* (Goldsmith), *Murder on the Orient Express/Death on the Nile* (Bennett/Rota), *Dances with Wolves* (Barry, special radio sampler with different cover), *Stars and Bars* (Bernstein), *Under the Volcano* (North), *The Rose Tattoo* (North), *Planet of the Apes* (Goldsmith, Intrada), *Cleopatra* (North, Tsunami). CDs unless noted, best offer in all cases.

### BOTH FOR SALE/TRADE & WANTED

**Don Flandro** (6885 South Redwood Rd #1303, West Jordan UT 84084; ph: 801-566-4420) has for sale for \$23 each including shipping or trade these CDs: *The Bear*, *Shipwrecked*, *Deceivers*, *Man Trouble*, *Psycho II* (Varèse). Wanted CDs: *Battlestar Galactica*, *Inner-space*, *SpaceCamp*, *Hallelujah Trail*, *One-Eyed Jacks*. **Alan Kleinberg** (128 Eaton Way, Cherry Hill NJ 08003) is looking for LPs of *Henry V* (Doyle), *Never Say Never Again* (Legrand), *Russia House* (Goldsmith), *Rocket to the Moon* (John Scott). Has for trade/partial trade a sealed LP of *Heaven's Gate*.

**Robert Knaus** (320 Fisher St, Walpole MA 02081) has for sale Goldsmith's *Lionheart* on CD (Varèse reissue) for \$10. Also has many cassettes, write for list. Wanted on CD or cassette: *SpaceCamp*, *The Accidental Tourist*, *Brainstorm*, *Cocoon*, \*batteries not included, *Vibes*, *Willow*, *Dad*, *Once Around*, *Big Top Pee Wee*, *Ricochet*.

**John Stroud** (1607 Gracy Farms Lane, Austin TX 78758; ph: 512-835-5577) has CDs for trade: *Casualties of War* (Morricone), *Shipwrecked* (Doyle), *Abyss* (Silvestri), *Christine* (Carpenter); and LP of *The Boy Who Could Fly* (Broughton, excellent condition). Wanted on CD: *Best of Twilight Zone Vol. 2* (Varèse 47247), *Rescuers Down Under* (Broughton), *Return to Oz* (Shire), *Lighthorsemen* (Millo). Also wanted: trade paperback copy of *Outer Limits: The Official Companion* by David Schow and Jeffrey Frentzen.

# 1994 IN REVIEW

by ANDY "GOD" DURSIN

Another year has come and gone, and this time it's a year many movie buffs will want to forget. With a few exceptions, 1994 was mediocre; one could even say that the films that were nominated for the Best Picture of 1993 and lost would have won if they were entered against this year's nominees. Scores were slightly better than their cinematic counterparts, but even then the energy level was not on a par with years past. That said, there were still a number of fine works. As usual, my totally subjective Top 5 are listed below (no waging, even if it's legal in your area!), as well as a brief look back at the year that was 1994...

**1. The Shawshank Redemption** (Thomas Newman, Epic): Thomas Newman's score for this poignant and brilliantly acted Frank Darabont film is a shining example of how a subtle dramatic underscore can play a crucial role. The music is never obtrusive, but is so prominent in conveying the film's atmosphere and soul that it, ultimately, becomes another character. At the end, Newman finally is able to cut loose with a gorgeous orchestral flourish that provides an uplifting close. As with any score of this type (not as obvious thematically as Horner's overpowering works, for example), it benefits from viewing the film, but that's not essential to enjoying the most satisfying film score of 1994.

**2. The Stand** (W.G. Snuffy Walden, Varese): Snuffy Walden's score to the eight-hour Stephen King mini-series used an unexpected small rock/blues ensemble to enhance the human element of this supernatural end-of-the-world saga, rather than filling the air with generic symphonic material we've heard countless times before. *The Stand* also contains the most memorable theme of the year, heard in fragments before being developed in a beautiful, lyrical orchestral finale. Amazing as it would seem, Varese's CD includes superlative liner notes (by King and director Mick Garris) about how essential Walden's score was in making the telefilm one of the most successful book-to-screen adaptations ever. It's a poetic effort that shows that a "bigger," more orchestral work isn't necessarily better.

**3. StarGate** (David Arnold, Milan): David Arnold's *StarGate* isn't groundbreaking, but who said it needs to be? This is one of those turn-off-the-lights, grab-some-popcorn-and-enjoy bombastic and massively entertaining scores that recalls a symphonic era long since past. With breathtaking themes, exciting action cues, and the most rousing conclusion ("Going Home") in recent memory, *StarGate* shows Arnold to be a bright and promising talent. While I wouldn't be surprised if Arnold's next project (the expensive Geena Davis-Renny Harlin pirate epic *Cutthroat Island*) appears on this list next year, *StarGate* will suffice in the meantime as a remedy for listeners tired of the boring old synth garbage we usually get nowadays. Tremendous fun!

**4. Wyatt Earp** (James Newton Howard, Warner Bros.): It's a tough task writing music for any movie with Kevin Costner, never mind a three hour-plus, self-indulgent mess like this one. However, James Newton Howard came through brilliantly on Lawrence Kasdan's box-office bomb, making the score one of the film's only assets—a strong thematic effort that's perfect listening separated from the movie (and the further you stay away from the film, the better). The composer provides a generous number of bold, melodic themes for Costner's Earp, establishing a stronger musical backbone than this movie deserved. More personal and reflective than Bruce Broughton's (equally fine) *Tombstone*, western

fans—and listeners particularly accustomed to full-blooded orchestral works—will especially want to check this *Earp* out.

**5. The Specialist** (John Barry, Epic): It's not hard to figure out what's so special about *The Specialist*, which is John Barry doing... well, what John Barry does best. It's romantic in parts, jazzy in others, and thoroughly representative of the "noir" atmosphere Louis Llosa's film attempted to establish. Of course, the music is all written in Barry's typically lush, "leisurely" style, but I guess that's why it's so refreshing in a year that offered nothing especially new or innovative; it's Barry providing viewers—and listeners—with the kind of distinctive melodic lines and structures only he can. As for the film? At least it's entertaining (mainly due to James Woods's hilarious supporting performance), and unexpected kudos go to the producers for mixing Barry's score above all of the sound effects and explosions, and for keeping the pop tunes to a (relative) minimum. So, go rent *The Specialist* for a laugh, and buy Epic's score album to hear one of Barry's best efforts in years.

**Honorable Mentions:** Thomas Newman's lovely score for *Little Women* (Sony Classical) and David A. Stewart's eclectic music for *The Ref* (Imago/BMG), a funky pop-R&B score with some orchestral passages that makes for a tune-folly satisfying album.

**Disappointment of the Year:** Jerry Goldsmith's *The Shadow* (Arista). I actually saw *The Shadow* on laserdisc a few weeks ago, and I really enjoyed the movie the second time around—it was much more entertaining, and a bit wittier, than I originally thought. However, my impression of Goldsmith's score didn't change; this is still one of the biggest "missed opportunities" in years. From the moment the high-pitched "ping" of the synthesizer begins, starting the main title off on the worst possible foot (it reminded me of the sound effects on one of my old Atari 2600 videogames), this is a frustrating score not just because it's so weak thematically, but because it could have been excellent. Instead, Goldsmith ventures into well-trodden Danny Elfman territory and comes up way short; when there isn't a totally inappropriate use of electronics, there's either a syrupy, *Matinee*-esque love theme or a bad guy motif that's unfortunately reminiscent of *Warlock*, also not one of Goldsmith's finest moments. The debate on this score between Goldsmith die-hards will undoubtedly continue for generations to come, but even some big-time Jerry buffs I know were extremely let down by it. It's easily the most disappointing of '94, beyond a *Shadow* of a doubt (wokka wokka).

**Underrated Score of the Year:** Stewart Copeland's *Silent Fall* (Morgan Creek), a quirky mix of electronics and orchestra. For Bruce Beresford's confused and badly edited psycho-thriller, Copeland created a fabric of wacky themes—the type of music that makes for an ideal album. This is certainly a superior scoring effort in the thriller genre, and holds up to repeated listenings just fine, thanks to excellent sequencing and a lack of synth droning. Copeland's other '94 soundtrack album, *Rapa Nui* (Milan), is equally offbeat, although it does not hold up separated from its source as well as *Silent Fall*.

**Best Re-Recording:** Koch International's new album of Elmer Bernstein's *The Magnificent Seven*, conducted by James Sedares and performed by the Phoenix Symphony Orchestra, which was a treat for all soundtrack listeners.

**Best Bootleg:** Genoa Records' *Ladyhawke*, which brought Andrew Powell's energetic, classic '80s score to CD for the first time.

**Best Promo:** *Baby's Day Out* (Fox), Bruce

Broughton's lively score for the underrated John Hughes comedy. Runner-Up: *Laurence Rosenthal Film Music*, a 2CD set with some superior material, disappointing only because of its somewhat questionable selections (not enough *Clash of the Titans*; too much *Easy Money*).

**Best 4CD Box Set:** Will this be an annual tradition? The winner this year (and, as far as I know, the only entrant) is Disney's *The Music Behind the Magic* box, a spectacularly assembled collection of outtakes and expanded soundtracks from Alan Menken's three animated Disney features. With a great 60 page booklet, this is also the *Best Packaging/Liner Notes* of 1994.

**Score That Works Best with the Movie:** Graeme Revell's *The Crow* (Varese), an unusual combo of electronics, rock music and orchestra that somehow pulls itself together perfectly on screen. There's a strong chance this film wouldn't have worked at all without Revell's music.

**Worst Unreleased Score:** Jerry Goldsmith's *I.Q.*, which showed that the composer can write music three times more obnoxious than his infamous work on the same director's *Mr. Baseball*. When you hear "Twinkle, Twinkle, Little Star" performed on a solo violin as a '50s be-bop tune (recorded on horrible synths, no less) plays in the background, it's time to say this is one composer-director relationship that ought to be terminated before someone really gets hurt.

**Better Late Than Never Award:** To the several score albums released months after their song-album counterparts. The biggest delays? Mark Mancina's *Speed* (Fox, two months overdue), Michael Convertino's *The Santa Clause* (Milan, also two months behind—what a great idea, release a Christmas album three weeks after Christmas!) and Randy Edelman's *The Mask* (TriStar, three months too late). The winner, however, was Randy Newman's *Maverick* (Reprise), which mysteriously arrived some eight months after the movie's theatrical release!

**"Turn Down the Music" Award:** To James Horner's *Legends of the Fall* (Epic), a mind-numbing, non-stop collection of overbearing, overemotional, *over-everything* orchestral cues that—coupled with seeing Brad Pitt on horseback countless times—created a feeling of *nausea*, not sorrow, in movie-goers.

**"Turn up the Sound Effects!" Award:** To Brad Fiedel's *True Lies* (Lightstorm/Epic), a low-grade effort for a high-grade movie. Even with Shirley Walker orchestrating, Fiedel's music came across as more appropriate for another Arnold Schwarzenegger film—namely, *Hercules in New York*.

**"At Least It's Better Than Patriot Games" Award:** To (what else?) *Clear and Present Danger* (Milan), which, if nothing else, showed that Horner can still dredge up an entertaining collection of rehashed material in professional style.

**"Thank God for Scheduling Conflicts" Award:** To John Williams, who bowed out of Mike Nichols's laughable *Wolf* before Ennio Morricone picked up the baton (and, appropriately, came up with a *dog* of a score). And finally, before we forget 1994, let us pause to remember those dearly departed scores of the past year...

**R.I.P. to:** Maurice Jarre's *The River Wild*, Elmer Bernstein's *I Love Trouble* and George Fenton's *Interview with the Vampire*. May we hear them again in another work from the same composer one day...

And that, my friends, is all. I have a strong feeling that 1995 is going to be a fantastic year for composers and listeners, with more exciting projects and musical possibilities to look forward to. Until next time, fearless readers... **EXCELSIOR!**





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This 104-page double issue—which features many other articles, interviews, film, book and homevideo reviews—is available for a limited time only to *Film Score Monthly* readers at only \$5.00 postpaid (cover price is \$6.00). A one-year (four issues) subscription beginning with this issue is also available for only \$13.00 (regular subscription price is \$16.00). To qualify for these special discounts, send all single copy or subscription orders no later than June 1, 1995.

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## SPFM CON: THE FINAL BATTLE

Thrilling Report Part 2 by LUKAS KENDALL

Here's the conclusion to my report of the Society for the Preservation of Film Music's Third Annual East Coast Conference, Oct. 21-22, 1994, New York City; see issue #52 for part 1...

When we last saw our heroic conference goers, they were at a reception for famed Japanese composer Toru Takemitsu at some uppity Manhattan cocktail lounge. Concluding Friday's events was a screening across the street at the Museum of Modern Art of *Music for the Movies: Toru Takemitsu*, the second in a series of documentaries with multi-national backing (Alternate Current, Les Films d'Ici, NHK, La Sept/Arte and France Supervision), which is why the segments focus on such geographically diverse composers. The pilot was on Bernard Herrmann and was terrific, even getting an Oscar nomination; it has yet to surface on video but was broadcast in the U.K. last year. Future segments will look at "The Hollywood Sound" (Steiner, Korngold et al), Ennio Morricone and Georges Delerue.

A combination of factors contributed to my finding the Takemitsu film dull—fatigue, mostly, and the fact that I had to stretch to see over the person in front of me to read the all-too-critical subtitles. Unlike Joshua Waletzky with the Herrmann picture, which had some narrative cohesion, director Charlotte Zwerin tried to make her documentary like a non-linear Japanese film—shot of some director saying how great Takemitsu is, excerpt from some Takemitsu-scored film I haven't seen, shot of Takemitsu waxing vague on his philosophy of film scoring, another talking head commenting on Takemitsu's brilliance, another random clip, and so forth. (Most of this had to do with my unfamiliarity with Takemitsu, as opposed to Herrmann, which certainly isn't Zwerin's fault; I do find Takemitsu's music fascinating and terrific, if often blisteringly modern and atonal.) No mention was made of the composer's ordeal on his only American film, 1993's *Rising Sun*, for which Philip Kaufman and studio barbarians massacred his score, editing it this way and that and removing cues. Takemitsu was glimpsed recording some of it with his usual array of intricate and elaborate percussion.

An early-bird second screening of the Takemitsu film led off Saturday's events, back at New York University's TISCH Film School. As usual the real fun was meeting people as they came in, FSM subscribers from here and there who have written and/or phoned me in the past and boasted about recent finds at Tower or Footlight Records. It's neat; little packs form to talk about film music, something the average collector never gets to experience. You can stand there and mention some composer and/or obscure soundtrack, and people know what you're talking about. This alone should make people want to go to these conferences, although after a while I get tired of hearing people go, "Ooh! The James Horner score I really love is blah blah. Do you have that?" If anybody famous should wander in (i.e. composer David Raksin), all social interaction immediately reorients around him or her.

Alas, "school" had to start and the morning's first presentation was by Alfred W. Cochran on Gail Kubik's score for *The Memphis Belle*. Cochran was full of vigor, unusual for these things, and it set a nice precedent. I saved his hand-outs but unfortunately can't recall much about the documentary in question. It was about the World War II plane (the one in the more recent movie George Fenton scored, I guess) and was all rah-rah in tone, like a straight version of *Dr. Strangelove* when they're off on their bombing mission. The score was similarly uplifting

and patriotic, and quite accomplished. David Raksin orchestrated for Kubik, and there was some kidding with him about Kubik basically being one mean son of a bitch.

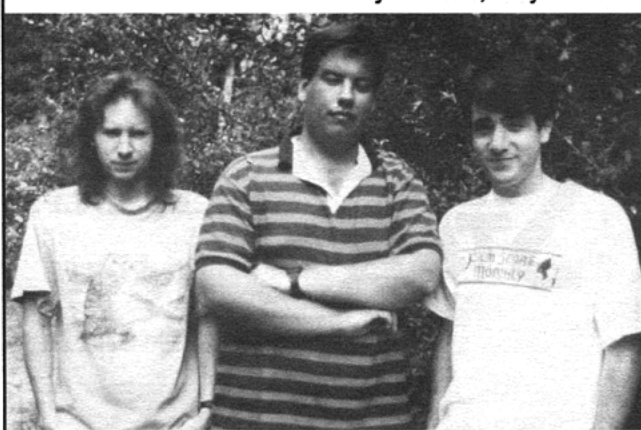
Next was James D'Arc from Brigham Young University in Provo, Utah, home of the Max Steiner archives. D'Arc has spoken at Society conferences before, but usually these kinds of presentations go, "We found X number of color coded spiral-bound manuscripts, Y number of non-chronological horizontally stored acetate transfer discs, blah blah blah," a rote inventory of archival data. D'Arc this time actually had audio tapes of what was on some of the Y number of acetates, and hearing them was fascinating. He played flubbed takes from *Charge of the Light Brigade*, the original sessions with Steiner talking to the orchestra, as well as birthday recordings the composer made for his children when they were little. These were especially poignant, songs Steiner played on the piano with very personal messages like, "Daddy's going to play something for you—I love you" prefacing the tunes. It was eerie to hear these, recorded so long ago by someone long deceased for his loved ones, now being broadcast for a roomful of strangers. It showed Steiner as a real person, though, and I found it much more interesting and touching than any inventory of an archival find.

Director Josh Waletzky next took the podium to talk briefly about the aforementioned composer documentaries. He did say that *The Hollywood Sound* is in production and that funding is better than before. I have in my notes that Gillian Anderson of the Library of Congress said something about interest in classical music waning just as interest in film music is growing, referring to concerts and the public in general. Sounds true, and I guess it's good news for a kid spending so much time on a film music magazine.

It was now around 11AM, and the 20 minute "Tribute to Henry Mancini (1924-1994)," produced by Douglass Stewart for ASCAP, was shown in memory of the late film music giant. This was previously shown under happier circumstances at the SPFM's 1992 Mancini tribute dinner, and under much sadder ones at his memorial service. It's a montage of many of his films, with his classic tunes fitting each one like a glove. From one picture to the next—*Breakfast at Tiffany's*, *Charade*, *Arabesque*, *Victor/Victoria*, *The Pink Panther*, etc.—the music was distinguished and powerful, putting you in awe that it all came from one person. It ended with 1985's *Lifeforce*, Mancini's terrific, oft-overlooked sci-fi/fantasy score, and as the last bars slammed away with their 3/4 rhythms, the film cut to a shot of Mancini himself, gazing into the camera. The room was silent and sad; to think that all of it came from this one kind, talented man, and that his genius has been lost forever.

Along the same lines was the next presentation, "Remembering Hans J. Salter (1896-1994)," by Linda Danly of the University of Southern California's Film Scoring Program. Danly combined an informative lecture (see Tony Thomas's tribute to the composer in FSM #49 for biographical information) with a well-assembled video of excerpts from his many films. This was not just the classic horror stuff for which he is best known—*Creature from the Black Lagoon*, the Universal *Frankenstein*, *Wolfman* and other series—but crime stories, dramas, musicals, and

## FSM First Annual Martha's Vineyard Con, July 1994



Who needs the SPFM? Paul MacLean, Andy Dursin and Lukas Kendall held their own film music conference on Martha's Vineyard last summer. Andy presented Paul with the award for Best Sunstroke, Paul presented Lukas with the award for Most Rude Behavior, and Lukas presented Andy with the award for Least Productive Conversation with Topless Sunbathers at Beach.

more. It gave many examples of Salter's skill, showing how his rich, Viennese symphonic style could enhance all different kinds of films, despite small time frames and budgets. Topping it off was video footage of Salter in the summer of '93 receiving his SPFM Career Achievement Award at an LA luncheon. Salter, 97 and "all there" despite his age, stood at the podium and hesitantly, humbly thanked the Society for the honor. Then, slowly but surely, sounding like Martin Landau's Bela Lugosi in *Ed Wood*, he added, "I just have one question... what took you so long?" It brought the house down, both then and now.

Next was lunch, and we headed off to whatever restaurant Jeannie Pool had booked this time. Food was okay, but the "sound quality" left much to be desired—it was a noisy place with poor acoustics, and consequently I don't remember much of what was said because I couldn't hear anything. I sat with Fox's Nick Redman, winner of one of the two "Special Film Music Preservation Awards," as well as TV journalist Jon Burlingame and from Fox's music licensing department, Mary Jo Mennella. Mennella is the person responsible for licensing cues from *Aliens*, *Hoffa* and *Come See the Paradise* into so many movie trailers, and I begged her to please stop! There was some good-natured kidding about how these pieces are overused, but they make Fox money and expose people to the music, so this is not entirely a bad thing. Toru Takemitsu was present and spoke to the crowd, discussing many of the things he said in the previous night's documentary, and then Redman and the Library of Congress's Jon Newsom were presented with their awards. Nick gave one of the best acceptance speeches I've ever heard, noting, "No matter how old and cynical we become, it's always nice to get something, so thank you."

After this it was back to NYU for the monster panel on soundtrack album "Producing, Packaging, Marketing, and Retailing." Featured were Redman, Koch International's Michael Fine (who confessed to watching around ten movies his entire life, and disappeared the second the panel was over) and John Waxman of *Themes and Variations* (son of composer Franz and the man responsible for countless film music concerts and albums). It should have stopped here, but also on the panel were myself (I told Jeannie I wanted to be on a panel this year, duh), Peter Suci (since let go as publicity man at Milan; the best dressed panel member) and radio show producer Charles Goldman (who mostly made comments designed to irritate Nick in the interest of



argument). It began with the usual tooting-of-own-horns—how Goldman is such a big fan and promotes film music through his show (irrelevant), how Waxman works to get this music recognized and performed (true), how Redman has worked at Fox to preserve original soundtrack recordings (true, despite Fox), how Fine has sold gazillions of *Magnificent Seven* CDs to a normally reticent classical community and how much it costs to produce such an album (true, but only on his word), how Suci promoted Milan albums by finding their specific markets, like Civil War buffs with *Gettysburg* (true, but there wasn't much he could do with most Milan CDs), and how I publish a magazine that keeps people in touch with what's going on in the album-producing world (true but irrelevant). Glenn Woodell of NPR's *Music of the Cinema* radio program was the moderator, and he very shortly brought up the topic of bootleg soundtrack albums. The second he did this, I knew we would waste the rest of the time talking about them, and waste it we did. Redman, Waxman and Fine naturally lambasted such bootlegs, like the German Tsunami releases, to the point where the many Berklee and NYU students in the crowd were thinking these things might jump out of the racks at their local record store and bite them. Goldman "stood up" for the collector saying that pi-

rate albums are sometimes the only way fans can get this music—true, but they cause more harm than good, and I think Nick would have slugged him had he been in his fightin' youth, being the person at a legitimate label whose plans have been totally screwed up by these crooks. Anyway, it was still an interesting panel.

Last was a German documentary on David Raksin by Gerhard Midding, stripped of its German narration and run simultaneously with an audio tape of English narration read by Tony Thomas. Thomas's track was often too quiet, but the program was a delight, with excerpts from Raksin's well known films like *Laura* and *Forever Amber* and many of his more obscure ones. In all of the clips, you could feel that someone smart had sat and thought about precisely what music would be best; the cues were decisive, well-researched, and beautifully orchestrated, and the dramatic effect was often busy but right on. Composers Andre Previn, Henry Mancini, Elmer Bernstein, John Williams and Philippe Sarde made appearances, as well as writer/critic Royal S. Brown, giving their take on why Raksin is so good. It's a shame he didn't work on more films, instead pursuing a successful teaching career, but what probably turned many filmmakers off was his brilliant intellect and willingness to do whatever was best for the film. When you hired David

Raksin, you hired someone who would tell you bluntly that you're wrong if he thought the picture could be better served some other way—which he even did to Chaplin when arranging/orchestrating *Modern Times*. I only wish there were people today who would do this—and there probably are, they just don't work a lot.

That pretty much wrapped it up. I stayed and chatted with people for a while, shooting the bull on film music over wine, water and crackers. Eventually we were kicked out and I joined Nick Redman, Gillian Anderson, Mr. and Mrs. Royal S. Brown and NYU's Ron Sadoff for beer at some bar, one of those watering holes with eight TV screens on the walls showing eight different re-run hockey games. There we talked about all sorts of things, such as whether director Philip Kaufman was justified in messing with Take-mitsu's score to *Rising Sun* (not that it mattered in the film); Royal said as the director he was, which I can understand, but it took a while to make Professor Brown realize that perhaps Take-mitsu would be pissed off regardless of whether or not it's justified.

I then hung out with Nick some more, we passed on *The Puppet Masters*, I got lost in the Bronx—again—and drove home to Amherst. The end. •

## DIMITRI TIOMKIN: AN EXHIBIT

Report by HARRY PARKIN

If Dimitri Tiomkin had never actually existed, I doubt if anyone would have had the nerve to invent him. The story of his life, as vividly told in his autobiography *Please Don't Hate Me*, reads like a Hollywood screenplay which deserves the full treatment—technicolor and a Tiomkin score. Born in Ukraine in 1894, he experienced the St. Petersburg Conservatory under Glazunov during the last years of Tsarist Russia, the Revolution, Berlin with Busoni, a concert career in inter-war Paris, Vaudeville tours of the States, and eventually Hollywood, where he became one of the greatest composers of film music.

Tiomkin produced masterpieces in many genres. From the beauty and deceptive simplicity of his score for Capra's 1937 classic *Lost Horizon* to the imperial splendor he created for Bronston's 1964 epic production *The Fall of the Roman Empire*, he set the standards for others to follow, and helped define our very notion of film music.

The fact that he is better known to a wider public for songs such as "High Noon," "Thee I Love" and "Rawhide" is evidence of his unique versa-

tility. This was a composer who could work in any medium, and could write anything from folk ballads to orchestral scores conceived on a scale which would have impressed Mahler.

Tiomkin was in every respect a larger than life personality, and his scores, when he was given the chance, reflect this. In his book *The Composer in Hollywood*, Christopher Palmer states, "[Tiomkin] was not afraid to take the center of the stage and make a strong, direct and meaningful statement."

He had nerve. It is our recognition of this quality in the music which moves us. When the occasion demands, as for example in the stirring march from *The Guns of Navarone*, he lifted us out of our seats. But he also touched us with a naive directness. "The Green Leaves of Summer" (from *The Alamo*) has an honest, homespun, haunting quality which succeeds in making us feel a sense of nostalgia for a time and place we never actually experienced, and which never really existed.

From 1968 until his death in 1979, Tiomkin spent much time in England, where he married his second wife, Olivia. It is in the library of her London home that many of his scores remain, all beautifully bound and cataloged with the help of

the late Christopher Palmer.

Anybody with the remotest interest in cinema would be fascinated to discover this wealth of Tiomkiniana right in the heart of London. The incongruity of some of the titles—*Rio Bravo*, *The Thing*—is striking. For a film enthusiast, it is quite simply an unforgettable experience.

The scores, lovingly preserved, are soon to be displayed to the public for the first time at the forthcoming Tiomkin Exhibition. This will take place in the Music Library of London's Barbican Arts Centre from February 27 to April 4. Exhibits will include autographed scores, Tiomkin's Academy Awards, and letters, photographs, etc. from friends as diverse as John Wayne, George Gershwin, Mae West and President Nixon. The exhibition will provide an opportunity to view at first hand that which for many people remains all part of the Hollywood myth, i.e. the artifacts themselves. After all, the closest the average Londoner gets to Hollywood is the annual TV broadcast of the Oscar ceremony—and that only if he possesses a satellite dish!

Call Mr. Parkin at the Barbican Library at 071-638-0672 for more information on this exhibit.

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by MIKE MURRAY & ROBERT L. SMITH

### McNally's Price Guide for Collectible

**Soundtrack Records (1950-1990)** • KETH AND DORIE McNALLY, ISBN 0-964-3539-1-1; West Point Records, 24325 San Fernando Road, Newhall CA 91321; 240 pp., \$29.95

McNally's soundtrack price guide has been eagerly awaited by vinyl LP soundtrack collectors. For the last five years we have utilized Jerry Osborne's 1991 self-styled and often inaccurate "Official" guide to *Movie/TV Soundtracks and Original Cast Albums* as the standard reference book. McNally's new work provides a much needed updating with a slightly different focus, yet with its own drawbacks as well.

The good news is that the McNally guide is a handsomely produced, large-size softcover book on quality paper with front and back covers depicting beautiful full color reproductions of 54 of the "top rare" soundtrack collectibles. Moreover, hundreds of black and white album cover photos are liberally sprinkled throughout each of the book's seven sections: U.S. Commercial LPs, Special Issue LPs, 10" LPs, 7" LPs, Television LPs, Original Cast LPs, and Foreign LPs (this latter one quite extensive). However, the decision to divide the U.S. listings into separate categories, while interesting, proves cumbersome as a collector must constantly flip back and forth between sections to track down a title.

Many of these albums are so rare that the only place most collectors will ever see them is in this book. It would be worth its price even if it only had the pictures! Its two other outstanding features are the most complete 10" soundtrack listings we've seen to date, and the extensive "Foreign LP" section and pictures (with an excellent article on foreign collecting by Wolfgang Jahn), which constitute the best and only such listing available for this esoteric collecting specialty.

Any listing such as this, by its nature, will not please all collectors, and much debate will evolve around McNally's definition of "collectible," which he describes as "one that is continuously sought by serious collectors and that sells very quickly when reasonably priced... the most desirable and sought after (with values that exceed 20 dollars for U.S. and 50 dollars for foreign soundtracks)." Whereas Osborne sought to be all-inclusive for his U.S. soundtrack/cast guide, listing everything he believed to be available at the time, McNally opts for "hot" listings for which he and other dealers see a steady

demand. This emphasis, in our opinion, causes a mental shift from what is "collectible," McNally's term, to what is quickly "sellable" to a dealer! This actually changes the concern from the "serious" collector to the "serious" dealer, i.e. "stock these and they will move fast." Ironically, along with most of the standard rarities, the book features the most extensive inclusion of soundtracks for "biker" films, black exploitation films of the '70s, and Bing Crosby's "Bing's Hollywood" series we've ever seen! Can this really be the soundtrack collecting wave of the future?

Collectors will quibble over the prices McNally assigns to some of the rarer records. Some are greatly underpriced, especially for collectors on either coast, e.g. *God's Little Acre*, *The Horse Soldiers* (stereo), *Ivanhoe/Plymouth Adventure*, the 2LP *Raintree County*, *Amorous Adventures of Moll Flanders* and *Spirit of St. Louis*. Some are overpriced commons such as *Cleopatra*, *El Cid*, *How the West Was Won* and *Spartacus*. The latter are great scores from fondly remembered movies, and assuredly sell well to the general public; however, McNally's prices for these and similar items again reflect their value for dealers. Moreover, there are many significant omissions, including the original stereo Waxman *Peyton Place*, Alec Wilder's TV *Pinocchio*, Rota's *War and Peace* plus many compilation albums (which are generally not mentioned at all) each certainly worth more than McNally's \$20 cut-off price.

Perhaps the greatest disappointment, given McNally's touting of the "expert" advice he received is the number of serious discographical errors throughout the book. Although well intentioned, he clearly makes one mistake: lack of collector input. Whereas Osborne used over 100 knowledgeable collectors to sort through and edit his book, McNally acknowledges only a few, and the resulting mistakes are at times glaring.

It is possible the McNallys are dealers only and lack the true specialized depth of knowledge needed to clarify the fine points which collectors dote upon amongst themselves. Case in point: the listing for the soundtrack to *American Road*, an album of mythical proportions of late, since no one seems able to verify its existence (please send photos if a copy resides in your basement). McNally lists this as appearing on RCA 1445, actually the number for a fine Alex North compilation entitled *North of Hollywood* (RCA LSP-1445) which contains only one track from *American Road*. This album is collectible by anyone's standards, but certainly not worth \$400! *How the West Was Won* on RCA LSO-6070 is not a boxed set, was not composed by Alfred Newman,

and indeed is not even a soundtrack at all! It was produced in conjunction with the *Life* magazine series of the same name, consists of mainly traditional western songs and Americana, and was released prior to the later film's production. Moreover, Dr. Rózsa will be surprised to learn that he wrote the score to Disney's *Jungle Book*, "full of catchy songs." Lest you think we're being overly picky (hey, soundtrack collectors are picky!), we recognize that errors are inevitable in an undertaking such as this; however, we counted almost 50 such errors in the U.S. listings alone! Many were apparently caused by blind reliance on the Osborne listings, which themselves were rife with many of the same label/number errors McNally now perpetuates.

It would seem elementary that when writing a "price guide," the author should verify that all records do in fact exist. The listing of "rumored" albums, such as a "2LP test pressing" of 2001 by Alex North, does the hobby a disservice by perpetuating misinformation and unsubstantiated rumor. To then list such an album in a "top 100" list along with truly rare items such as *The Caine Mutiny* and *Comanche* will cause collector confusion for years. Had McNally sought involvement of more collectors, virtually all of the errors would have been eliminated. His high standards of book production would seem to have required input from both dealers and collectors.

In passing, let us clear up one major piece of misinformation repeated in this book. The rare Max Steiner RCA EP *Death of a Scoundrel* does not include the tracks from the highly sought after *Searchers* EP, which was released earlier as RCA EPA-851 (*Music from The Searchers and Other Motion Pictures*) and is not listed at all. Indeed, many other top EPs are not listed. The EP section of the guide is perhaps its weakest, and demonstrates the lack of general knowledge in this difficult-to-catalog area of the hobby.

McNally's book is a heroic effort and a welcome addition to any soundtrack collector's library. It will provide an excellent resource primer for enthusiasts who have yet to move beyond CDs, and illustrates the wealth of material not available on that format. The book complements Osborne's nicely, especially with its pictures, but falls far short of being a definitive reference work. Its production values including printing are excellent, and it does come recommended. Just don't throw away your Osborne guide quite yet!

Dr. Robert L. Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526; his "Collector's Corner" column will return next month.

## RECORDMAN'S DIARY

OR:  
THE COLLECTOR'S  
LAMENT: "WHY  
DID I DO THAT?"

BY R. MIKE MURRAY



Last week I was housesitting for Recordman and his family; I had agreed to do this as a favor for his continued enlightenment and knowledge bestowed on me in soundtrack collecting. In return he said he didn't mind if I played any of the gems in his vinyl vault to pass the time—"Only so long as the albums are already unsealed," he qualified. How could I pass up this opportunity?

I watched RM pile his family into the Recordmobile, which belched blue smoke as it set off down

the highway—sporting a "Vinyl Rules" bumper sticker, and a John Williams doll in the rear window, bouncing its head up and down. I went back into his house and immediately headed for his vault, making sure to deactivate his alarm which he had informed me would have broadcast *The Eddy Duchin Story* throughout the neighborhood, insuring immediate police intervention.

I was flipping through his records, looking for an obscure Walton recording he had raved about, when I heard a thump as something fell from a top shelf. I bent over to pick it up and realized it was an old, dusty book with a lock clasp affixed. I dusted it off and was admiring the leather binding when I noticed the lock clasp had snapped open. I sought to restore it to a fastened position when I noticed the title, impressed in faded gold-leaf: *Recordman's Diary, 1952-Present*.

I looked around with guilt, but thought, "Why not? He'll never know. Here could reside the wisdom of the ages—perhaps the true revelation of the 'collector mentality'" (the ultimate oxy-

moron, gentle readers). My curiosity outweighed my shame, and I gingerly opened the book. For the next few hours I sat engrossed by the various revealing details of Recordman's past life he had neglected to tell me. While space is short, here is a sample of the notations contained therein:

**"March 12, 1953:** Dear Diary. I watched *Destination Moon* on our big 12" televishun and thout it was neat. Daddy went to the store after supper and bought me the record. It has a grate picture of a rocket ship on the cover which I cut out to hang on my wall. I was abel to melt the record and bend it into a real flying saucer.

**April 17, 1954:** I saw Daddy tiptoe into his room and put a record album in his dresser drawer under his sox. When he left, I snuck in to look at it—it's called *Girl in the Bikini* and has this yucky picture of an old woman in a two piece bathing suit, plus some pictures on the back I knoe Mom won't like. I used my crayons to color in a purple dress on the lady and drew mustaches on all her pictures. Daddy got mad.



**August 10, 1955:** My parents bought me a Davey Crocket album. They must think I'm still a kid. Gary and I used it for BB practice with my new Red Ryder air rifle.

**September 22, 1955:** Saw *The Blackboard Jungle* with the guys. Rock and roll will never die. C-O-O-O-L!!!!

**Christmas Day, 1955:** I watched *A Child Is Born* on the telly. Mom cried when it was over and asked me if I wanted the record. Told her I didn't like bible music.

**October 3, 1956:** Gary and I bought the *Trapeze* record with Gina Lollobrigida in a circus outfit. You won't believe what Gary does when he looks at her picture!!!!

**December 12, 1956:** Mary Lou and I went to see a sneak preview of a cowboy film, *Comanche*, at the Bijou. They were selling copies of the record album for fifty cents apiece in the lobby, but Mary Lou wanted Milk Duds instead. She spilled the whole box. After I walked Mary Lou home, I went to Gary's to look at the *Trapeze* album again—it sure beats *Treasure Chest*!

**February 3, 1959:** The Music died today! Bad news on my doorstep.

**June 1960:** Went to see *Ben-Hur* with Gary. Great flick, especially the lepers. The music was too loud and didn't have a beat you could dance to. I gave my copy of this sound track to Gary.

**May 12, 1962:** The guy at the record store had a big sale on all his mono records he's getting rid of to make space for the new "stereo" albums. He tried to sell me something called *The Cane Mutineers*, or something like that, on green plastic no less. I laughed at the old man (he's at least 30!) and bought *Persuasive Percussion, Vol. 2* instead. I'm nobody's fool. This new "stereo" fad won't last anyway.

**June 1963:** Graduated from High school last nite. Auntie Completist gave me her copy of *The Bad Seed*—the little girl looks like that blond chick, Mary, in Peter, Paul & Mary. Traded the record to Gary for two Chubby Checker records. The Twist is still popular and will go on forever.

**November 1965:** College is great! People really like music here. The Beetles will never last with those haircuts—if you know what I mean—HA HA! It's party, party, party here at Animal

House. Wonder where my *Ben-Hur* LP went.

**January 1968:** Greetings from Vietnam MF. There's something happening here and believe me what it is, IS exactly clear! F.T.A. and the hippies too. Who's this guy, Gerry Goldsmith, Gary keeps writing me about. Saw the old *Psycho* movie in base camp last night—Gary always liked to watch the shower scene in late nite showings. Groovy, Right On and all that other B.S.

**November 22, 1972:** Heard my first Quadraphonic record today. This is the wave of the future—nothing can top it! Bought the music from *The Sea Hawk* on a record. I used to watch this on the tube. Gave Gary my old copy of *Raintree County*—said he liked the cover! Can you believe that? He wanted to give me a copy of *Dog of Flanders*, but who needs an animal record. Stick this in the dike, clog boy!

**May 1977:** Disco really does suck!

**July 27, 1977:** Just saw *Star Wars* with my wife. I gave Gary my old rock and roll album to *Jamboree!* for his new copy of the *Star Wars* soundtrack—*Star Wars* will be one of the rarest records ever—they can't make them fast enough. When did Johnny Williams become "John"? He'll never last.

**January 1980:** Ronald Reagan is president. Wonder if my old G.E. Theater album is worth anything? Nah!

**June 1981:** Gary refused to return my old Elvis albums—we're not talking now. He said he'd give me a stereo *Francis of Assisi* album, until I reminded him I don't like Bible music. Then he tried to offer me *The Green Hornet* and *Secret Agent*, but who likes TV music?

**February 23, 1982:** Foreign soundtracks will never be worth anything—why bother looking for them like Gary does? I'll trade him all of mine for his copy of *Dr. Zhivago*. Gary said there's this kid on Martha's Vineyard who knows the dialogue to *Star Wars* backwards! Can also whistle the score in counter-point. What's the matter with kids today?

**July 1982:** I have heard the future of soundtrack composing and his name is James Horner.

**August 19, 1983:** Saw a two year-old copy of a soundtrack price "guide" today. You know this could be an interesting field. Now where is my

copy of *Ben-Hur*? Hope I'm not too late.

**September 13, 1984:** What the Hell is a "CD"? These will never last!

**February 10, 1988:** I just mortgaged my house to buy some foreign soundtracks. This could be an obsessive hobby. Nah!

**March 1989:** Somebody named Osborne called and wants to talk to me about soundtracks. Told him there was no market for a new price guide—it would never sell. HA! Never educate the potential competition!

**July 1992:** My friend, Mike, says he's doing some articles for a mimeograph soundtrack newsletter some guy on Martha's Vineyard is pushing—you don't suppose... Nah! couldn't be the same guy. I'll tell Mike about the hobby. My secrets are safe with him."

Filled with embarrassment at this point, I closed Recordman's diary, secured its lock and gently placed it back on the shelf. I vowed then and there never to tell Recordman's secret life... Nah!

**Hot Collectible Vinyl of the Month:** McNally's new soundtrack price guide does not purport to be all-inclusive, nevertheless he left out quite a few major collectibles I'll mention in future articles. Here's a couple to start: *Richard III* (1955, RCA LM-6126) is a beautiful 3LP box set to Laurence Olivier's film featuring dialogue and the excellent original score by Sir William Walton. This older mono Red Seal recording also includes a 12 page booklet. It seldom appears on lists and has an estimated M- value of \$150+. A single album "highlights" LP on RCA LM-1940 is also available, estimated value \$90-100.

Also be on the lookout for the original soundtrack album from *Ben* (1972, Motown M755L) by Michael Jackson. Don't laugh, soundtrack purists! This record's *original* cover has a photo of a very young Afro-coifed Jackson along with a very large black rat (the self-same title of the rodent hero of the movie, no less). The cover was quickly withdrawn, and a second cover without the rat was issued. Only the "rat cover" is collectible and currently sells at \$40+. Only the title track is from the film. Can anyone think of any other hit song about a rat? Mickey doesn't count.

*Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104.*

## SOUNDTRACK ALBUM ODDITIES: PART VI C - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of soundtrack albums that have had differences in LPs vs. CDs; send any corrections to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713:

**The Blue Max:** Jerry Goldsmith's score for this World War I film of class conflict among German air aces was originally released on Mainstream (56081, S/6081) in 1966 with 15 selections (38:13). In 1977 Citadel reissued the album (CT 6008) with 14 selections (36:43) and the cues in sequence. In 1979 Citadel reissued its album (CT 7007) but with the original Mainstream cover. When the score was issued on CD by Varèse Sarabande (VCD 47238) it contained 19 selections (49:52); due to title differences it is difficult to match up the CD and the LPs. A new CD is expected soon on the Sony label with the promised complete score (62:41).

**Bolero:** Peter Bernstein's score to this Bo Derek sex flick was released on LP (Varèse Sarabande STV 81228) in the U.S. in 1984. It contained 12 bands, including two composed by Bernstein's father, Elmer, who also conducted. In 1993 Prometheus released a CD (PCD 124) with 23 bands. Many of the added cues were source music; one track on the LP titled "Worry/The Sheik" was reworked so that an additional track titled "Foreplay" (1:42) replaced the "Worry" part. The "Worry" selection appears on its own on the CD as "What, Me Worry?"

**Butterfly:** This Pia Zadora flick was scored by Ennio Morricone and released in the U.S. on an LP by Applause (APLP-1017) with 11 bands. The CD release appeared on the Belgian label, Prometheus (PCD 108) with 19 selections. The CD indicates that it includes 11 bands that were not on the original LP. These are "Discipline" (1:57), "It's Belle" (1:35), "I'm Your Daughter" (2:55), "Silver Mine" (1:10), "Daddy Agrees" (1:41), "Here for

the Wedding" (1:54), "She's Not Your Kid" (2:23), "Chippings" (2:04), "The Trial" (2:13), "A Son-in-Law" (1:06) and "Sunburst" (1:36). However, the selection titled "Here for the Wedding" does appear on the LP, but two other CD selections, "Moke Shot" (2:37) and "Kady" (2:49), do not. The LP has 4 tracks not found on the CD: "Silver on the Sage" (vocal by Johnny Bond - 2:08), "Waiting Montage" (2:28), "Bye Bye" (1:00) and "Back in the Hills" (2:37). The "Butterfly Main Title" on Track 1, Side 1 of the LP is Track 18 on the CD, "Main Title (alternate version)." On Side 2, Track 6 of the LP the cut which is also titled "Butterfly Main Title" matches the first selection on the CD but is shorter (4:17 vs. 2:40).

**Cartouche:** Georges Delerue's 1961 score to this period film was released in France on a 10" LP (Versailles MED 4009). The record contained dialogue backed with Delerue's music. In 1989 the original score was released on CD (Prometheus PCD 104) in Belgium. It contained 21 selections, of which 5 were in the film, 5 were partially used and 11 were unused.

**Cheyenne Autumn:** Alex North's score to this saga of the American Indian was released on a 45 rpm LP from Label "X" (LXSE 1-003) with 14 bands. The 1987 CD on the same label (LXCD4) had 21 cuts; added were "The School House" (1:16), "Archer" (1:51), "Sick Girl" (3:26), "The Battle" (3:40), "Old Chief" (1:37), "Death" (2:35) and "Hope" (1:10).

**Citizen Kane:** Bernard Herrmann's 1941 score to Orson Welles's cinematic magnum opus was first released on a United Artists LP (UA-LA372-G) with LeRoy Holmes conducting. It contained 10 bands with 19 cues. In 1991 the score was re-recorded by Tony Bremner and the Australian Philharmonic Orchestra and released in the U.S. on CD (Preamble PRCD 1788). It contains 21 bands with 36 cues. *To Be Continued Forever...*

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4	Var/STV-81135	7th Voyage Sinbad	20
5	UA/US-5156	8 on the Lam	20
6	Delos/F-25409	Advs of Robin Hood	20
7	RCA/LOC-1068	Advise & Consent	20
8	UA/US-5141	Africa Addio	25
9	Casbi/NBLP-7141	Agatha	20
10	MCA/2082	Airport 1975	15
11	COL/CS-8358	Alamo	20
12	COL/JS-36174	Americathon	15
13	Bell/1202	An Elephant Cld Slwly	20
14	Air/A-1037	Angel Unchained	25
15	MCA/L33-1981	Animal House	25
16	UA/US-5218	Anonym's Venetian	20
17	WB/WS-1669	Any Wednesday	20
18	Par/PAS-1014	Bang Drums Slowly	15
19	Colpix/CP-510	Barabbas	20
20	UA/US-5171	Battle of Algiers	25
21	Decca/DL-79117	Becket	30
22	Citad/CT-6006	Bell Book Candle	20
23	MGM/S1-E1	Ben-Hur	35
24	MCA/6143	Beverly Hills Cop	15
25	Mainstrm/54001	Beyond the Moon	20
26	20th Cent/S-4184	Bible	30
27	WB/WS-1781	Big Bounce	20
28	UA/US-5004	Big Country	40
29	UA-5190	Big Gundown	20
30	WB/BJS-1001	Billy Jack	20
31	MCA/2094	Bingo Long/All St	15
32	UA/US-5157	Birds Bees Italin	30
33	Bud/BDS-5698ST	Black & White in Cir	20
34	Vista/5008	Black Hole	20
35	RCA/LSP-4080	Bliss/Mrs. Blossom	20
36	Air/ST-A-1031	Bloody Mama	25
37	Citad/CT-6008	Blue Max	15
38	WB/WS-1742	Bonnie & Clyde	20
39	MGM/SE-4368	Born Free	20
40	WB/BSK-3328	Boulevard Nights	15
41	Valiant/5001	Boyer Charles	25
42	A&M/SP-3294	Breakfast Club	15
43	Epic/35412	Buddy Holly Story	20
44	Lib/LRP-3430	C'mon Let's Live a Little	20
45	RCA/LOC-1084	Cardinal	20
46	Vangrd/VSD79313	Carry It On	20
47	UA/US-5138	Cast Giant Shadow	20
48	WP/WPS-21454	Charlie	20
49	Atl/SD-33-302	Charlity	20
50	Tetrgrm/T-5006	Che	20
51	POOLP-108	Chinese Adv in China	40
52	Monitor/MP-602	Circle of Love	25
53	UA/UA-LA372-G	Citizen Kane	20
54	Apple/SF-3377	Come Together	20
55	MGM/ISE-355T	Cool Breeze	15
56	Mark 56/633	Court Martial...B. Mitchell	15
57	WB/1829	Damned	30
58	DRG/SL-9158	Danton	15
59	Tower/ST-5170	De Sade	30
60	Entrct/ERM-6004	Death of Scoundrel	20
61	Col/PC-33199	Death Wish	15
62	Varese/STV81136	Devil at 4 o'Clock	20
63	UA/US-6654	Devil's Brigade	20
64	UA/US-5220	Diamonds Are Forever	20
65	Laurie/SLP-2034	Dirty Game	20
66	Backstr/Bsr-13968	Doctor Detroit	15
67	20th C./Dts-5101	Doctor Doolittle	20
68	MCA/3166	Dracula (Williams)	15
69	MCA/2081	Earthquake	30
70	Decca/DL-79121	Eddy Duchin Story	15
71	MCA/2029	Egyptian	15
72	D.Clark/TVLP-79	Elvis	25
73	Canyon/7700	Fanny Hill	20
74	Varese/STV81108	Fedora	20
75	Canyon/7702	Female Animal	50
76	Motown/6180ML	Fine Mess	15
77	Merc/MGP-2-104	Finest Hours	30
78	WB/BS-2550	Finian's Rainbow	25
79	RCA/VDS-118	Finnegan's Wake	25
80	UA/US-5173	Fitzwilly (Williams)	25
81	Dot/DLP-9500	Five Pennies	25
82	20th C./TFS-42003	Flora in Her Ear	30
83	ABC/ABCS-OC-7	For Love of Ivy	20
84	Arista/AL-9501	Foul Play	15
85	Par/PAS-6004	Friends	15
86	Par/PAS-2756re	Fun in Acapulco	25
87	UA/US-5202	Gally, Gally	20
88	Air/A-1038	Gas-s-s-s	20
89	Clgms/Coso-5010	Getting Straight	20
90	Arista/AL-8246	Ghostbusters	15
91	Varese/VC-81078	Goliath & Barbria	20
92	WB/WS-1322	Gone with the Wind	50
93	RCA/LPM-3402	Great Race	20
94	UA/LA-962-2	Great Train Robbery	15
95	MGM/ISE-39ST	Great Waltz	20
96	UA/US-5179	Hang 'em High	20
97	UA/US-5196	Hannibal Brooks	15
98	WB/W-1599	Harlow	15
99	Cap/ST-11182	Harrad Experiment	15
100	Cap/ST-11338	Harrad Summer	15
101	Mdsng/BKL1-2131	Haunted	15
102	Varese/STV81194	Heat and Dust	15
103	20th Fx/Dts-5102	Hello Dolly	20
104	Entct/ERS-6156st	Hemingway's Adv.	25
105	Asylum/SE-501	High Anxiety	15
106	UA/US-5159	Honey Pot	25
107	Citadel/CT-6026	Horror Rhapsody	25
108	Citadel/CT-7012	Horror Rhapsody	25
109	Propshy/SD-6055	Hot Rock	25
110	Elktra/SE-504	Hurricane	15
111	UA/US-5197	If It's Tuesday...Belg.	20
112	UA/US-5186	Inspector Clouseau	15
113	UA/UAL-4109	Irma la Douce	20
114	Varese/STV81147	Island	20
115	UA/UAL-4110	It's a Mad...World	20
116	UA/LA145-G	Jeremy	15
117	Varese/STV81146	John Paul Jones	20
118	Vista/Ster-4041	Jungle Book (1967)	20
119	Monmt/SLP-18123	Justine (Goldsmith)	25
120	MGM/1-SE-48ST	Kazablan	15
121	Air/A-1042	Kidnapped	20
122	Virgin/V-2328	Killing Fields	20
123	Par/MS-2260	King Kong (Barry)	20
124	Mainstrm/S-6061	King Rat (Barry)	30
125	Bell/6012-S	La Guerre Est	25
126	UA/US-5209	Landlord	20
127	DRG/SL-9504	Last Metro	20
128	WP/WPS-21884	Last of the Ski Bums	20
129	WP/WPS-21884	Last...Bums (diff cvr)	20
130	Cap/SW-827	Last Rebel	15
131	WB/WS-1812	Learning Tree	15
132	UA/LA359-H	Lenny	15
133	20th Fx/FXG-5015	Leopard	25
134	Blkht/SZ-40654	Light of Day	15
135	UA/US-5165	Live for Life	20
136	Decca/DL-9119	Lively Set	25
137	MGM/MG-1-5302	Logan's Run	30
138	Alegiance/S441	Lonely Lady	15
139	Atco/SD33-228	Long Duel	25
140	Colpix/CP-521	Lord Jim	25
141	Colpix/SCP-521	Lord Jim	35
142	Fantasy/Lor PD-2	Lord of the Rings	30
143	Scepter/SPS-595	Love Machine	15
144	Par/PAS-2-7000	Love Story	15
145	ABC/ABCS OC 15	Lovers & Others	30
146	Motwn/M8-949M1	Loving Couples	15
147	WB/WS-1805	Madwmn of Chailot	25
148	CUR/CU-6004	Magic Christian	20
149	Peter Pan/155	Magic of Lassie	15
150	Motwn/M6-858S1	Mahogany	15
151	Col/OL-6380	Major Dundee	30
152	UA/US-9906	Man of La Mancha	15
153	Bell/LP-11	Mardi Gras	25
154	Decca/DL-79186	Mary, Queen Scots	25
155	Col/OS-3350	Me, Natalie	20
156	20th C./TFS-4147	Mondo Cane No. 2	25
157	Crown/CLP-5095	Moon Is Blue	25
158	Vista/BV-3323	Moon-Spinners	25
159	WB/B-1459	Music Man	15
160	Colpix/CP-473	New Interns	20
161	UA/US-5191	Night They Raided Min.	20
162	Island/SMAS-9333	No Go!	15
163	MCA/2-4121	Nocturna	15
164	Colpix/SCP-477	Nothing But Best	25
165	Stanyn/SRQ-4022	Nun's Story	25
166	MCA/2374	Nunzio	15
167	Phase 4/SPC-21160	Obsession	25
168	MGM/E-4261	Of Human Bondage	20
169	RCA/APL1-0271	Oklahoma Crude	20
170	Lib/LOM-16001	One Eyed Jacks	35
171	WB/BS-3076	One on One	15
172	Par/PAS-1015	Optimists	15
173	Lion/L-70122	Original Sndtrk Hits	25
174	Colgms/COS-112	Otley	15
175	Cap/ST-11260	Papillon (Goldsmith)	20
176	Philps/BL-7782	Peking Medallion	40
177	UA/US-5170	Penthouse	20
178	Avco/AVEO-11002	People Next Door	30
179	WB/WS-1755	Petulia	20
180	Buddah/5676 ST	Pipe Dreams	15
181	Brdwkw/SW-36880	Popeye	15
182	WB/1853	Prime of Miss Jean...	20
183	UNI/3005	Privilege	15
184	ABC/ABCD-822	QBVII (Goldsmith)	15
185	UA/US-5130	Rage to Live	20
186	Monsch/H-72001	Red Balloon	20
187	Col/JS-35553	Remember My Nme	15
188	Enigma/72004-1	Return of Living Dead	15
189	UA/LA692-G	Ret. Man Cld Horse	15
190	UA/US-5185	Revolution	20
191	Decca/DL-79012	Robe	35
192	Sherwd/SH-1500	Robin and Marian	40
193	Starlight/SR-1000	Rocketship X-M	25
194	UA/LA693-G	Rocky	15
195	UA/LA972-1	Rocky II	15
196	Alied/AAS110-100	Romnce of Hrsethief	20
197	SGC/SD 5003	Run Wild, Run Free	15
198	Roulet/OS-802	Russian Adventure	20
199	UA/US-5187	Salt and Pepper	15
200	Merc/SR-61032	Sandpiper	20
201	B. Vista/BV-1302	Say One for Me	20
202	Disney/Ster-5004	Scandalous John	15
203	A&M/SP-3921	Scrooged	15
204	UA/US-5200	Secret of Santa Vittoria	20
205	UA/US-5193	Seven Golden Men	25
206	WB/LA-3615	Shock Treatment	15
207	Varese/VC-81072	Silent Running	25
208	RCA/ABL1-2769	Skateboard	15
209	MCA/6101	Smokey & Bandit 2	15
210	Par/PAS-5009	Sterile Cuckoo	15
211	MCA/390	Sting	15
212	Avco/AVEO-11001	Sunflower	20
213	WB/W-123879	Superman III	15
214	MGRnd/Mp50155	Swallows & Amazns	20
215	RCA/VDM-117	Taming of Shrew	35
216	UA/UAL-4100	Taras Bulba	25
217	Dot/DLP-25054D	Ten Commandmnts	30
218	Mainstrm/S-6072	That Man in Istanbul	25
219	Island/LPS-9757	They Call It Accident	15
220	ABC/ABCS-OC-10	They Shoot Horses...	15
221	Varese/VC-81076	This Earth Is Mine	15
222	Par/PAS-5006	Those Daring Yng Men...	20
223	20th C./TFS-4174	Those Mgnfct Men...	30
224	RCA/LOC-1086	Three Penny Opera	20
225	Bud./CRS-8602ST	Thre the Hard Way	15
226	UA/US-5113	Tom Jones	20
227	Buddah/BDS-5011	Treasure San Genn.	25
228	ABC/ABCD-853	Trial of Billy	15
229	UA/US-5162	Triple Cross	20
230	Casbi/MBLP-7117	Trocaro Lemn Blue	15
231	Cap/ST-263	True Grit	20
232	MGM/SE-4185ST	Unsinkble Molly Brn	15
233	UA/US-5169	Up Down Staircase	20
234	Amos/AAS8002	Vanishing Point	20
235	RCA/ABL1-0231	Visions of Eight	25
236	Bev Hls/BHS-26	Watermelon Man	20
237	UA/US-5183	We Still Kill Old Way	25
238	MGM/SE-4334	When Boys Meet Girls	20
239	MGM/SE-35692	Who Kill Chefs Europe	15
240	WB/BS-16	Who Aird of Vir. Wolf?	25
241	RCA/LSP-4003	Wild Eye	25
242	Col/CL-1090	Wild Is the Wind	50
243	MGM/ISE-31ST	Wild Rovers	20
244	Dot/DLP-25844	Will Penny	25
245	Arista/AL-4048	Wind and the Lion	25
246	Col/CS-8651	Windjammer	15
247	UA/UAL-4050	Wonderful Country	40
248	Col/OS-2510	Young Lovers	30
249	UA/LA904-H	Youngblood	15